DECEMBER 15, 1939 • More Orchestra and Opera Reports

MUSICAL COURIER

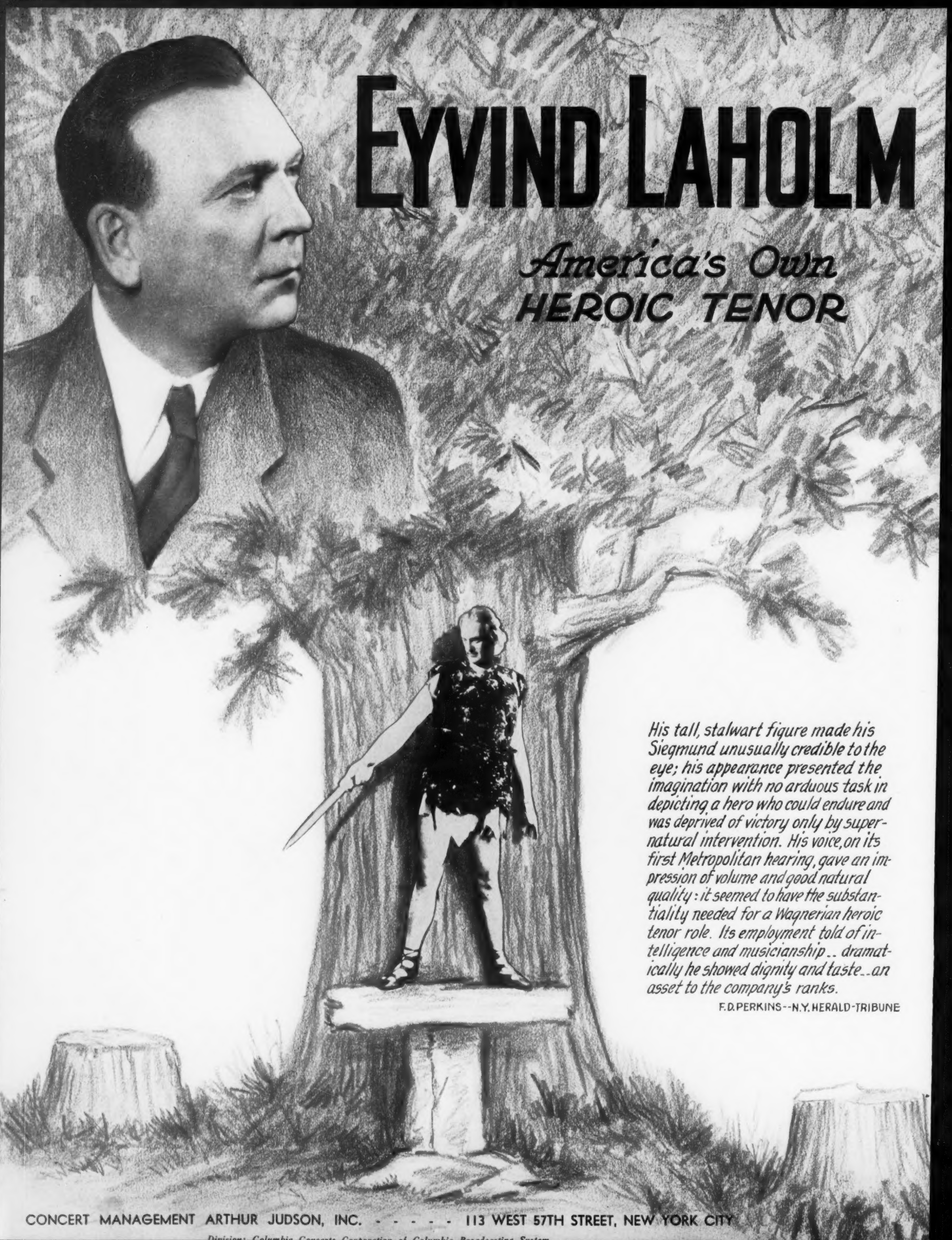
REVIEW OF THE WORLD'S MUSIC

60th YEAR

20 CENTS

ROBERT WEEDE

Metropolitan Baritone, Made His Chicago Opera Debut as Rigoletto on December 8



EYVIND LAHOLM

America's Own HEROIC TENOR

His tall, stalwart figure made his Siegmund unusually credible to the eye; his appearance presented the imagination with no arduous task in depicting a hero who could endure and was deprived of victory only by supernatural intervention. His voice, on its first Metropolitan hearing, gave an impression of volume and good natural quality: it seemed to have the substantiality needed for a Wagnerian heroic tenor role. Its employment told of intelligence and musicianship.. dramatically he showed dignity and taste..an asset to the company's ranks.

F. D. PERKINS--N.Y. HERALD-TRIBUNE

CONCERT MANAGEMENT ARTHUR JUDSON, INC. - - - - - 113 WEST 57TH STREET, NEW YORK CITY

Division: Columbia Concerts Corporation of Columbia Broadcasting System

SALUTATION

Of all the months, Jan is the worst,
For bills are payable on the first.

BIBLICAL POSER

What prophet was sour on music lovers, and detested the violin? *Amos.* (*Amos* 6: 1-5) "Woe to them that are at ease in Zion, . . . that put far away the evil day, . . . that chant to the sound of the viol, and invent to themselves instruments of music."

HOW TO ESCAPE FROM POLICE IN VICINITY OF STEINWAY BUILDING

Suppose in a sudden fit of kleptomania you purloin a pair of student tickets to the debut of Mona Sauernote, from the Steinway Hall box office, and run off without paying for them. The police are hot on your trail. Here's how you would lead them a merry chase: Duck through Steinway Building to 58th Street, turn left, retracing your steps through lobby of next office building, 124 West. Cross 57th Street, dodge through Hotel Great Northern to 56th Street, turn right running up street to stage door of Carnegie Hall, brush past doorman and run through hallway to 57th Street entrance, turn left and dive into subway to Queens. Once in Queens, no one will ever find you. Write Police Dept. for instructions how to get home. Next Month: "How to Escape Police in Grand Central District."

SEASONAL OBSERVATION

In summer when it's hot out,
Girls wear their furs a lot out.
In winter when it's raw out,
They get their hats of straw out.

MERCHANDISING WITH MUSIC

News Item: "Fifth Ave. Jewelry Store displaying oriental jewels and baubles plays Scheherazade record so that sidewalk shoppers are put in proper mood." Splendid! Haste we then with suggestions for other merchants:

Shoe store: Where'er You Walk.

Dairy: You're the Cream in My Coffee.

Clothing: Button Up Your Overcoat.

Hotel: Abide with Me.

Bank: Oh, Promise Me.

Mattress: The End of a Perfect Day.

Stoves: Home on the Range.

Schang's Musical Almanack

FOR JANUARY, 1940, WHICH HATH XXXI DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

JANUARY, 1940 VOL. 1, NO. 1

1—M. —NEW YEAR'S DAY. *Resolve not to sniffle in presence of singers.*
2—Tu.—Mily Balakireff born, 1837. Art Rodzinski born, 1894.
3—W. —Fool-proof fountain pen invented which works by dipping it in inkwell, 1945.
4—Th.—Brahms conducted first performance of Academic Festival Overture at University of Breslau, 1881. Rudy Vallee conducted Stein Song at University of Maine, 1920.
5—F. —Nicholas Medtner born, 1880.
6—Sa.—Max Bruch born, 1838.

I wish Hitler
Were littler
And Von Ribbentrop
More of a dope.

7—Su.—Soprano catches first cold in air-conditioned train, 1932.
8—M. —Idea that a solo dancer can get away with a whole evening's show invented by Isadora Duncan, 1901.
9—Tu.—Heinrich Wilhelm Gewandhaus, after whom Leipsic concert hall was named, born 1781.
10—W. —New York debut of Henrietta Sontag in Daughter of the Regiment, 1853.
11—Th.—Detective arrests member of Metropolitan Opera claque for practicing palmistry, 1947.
12—F. —Town Hall, New York City, opened 1921. Midnight shows given by New Friends of Music, 1950.
13—Sa.—It's a boy, Charlie, at the Kullmans, 1903.
14—Su.—It's a boy, Jean, at the de Reszkes, 1852.
15—M. —Sandwich Islands, only place not organized by Community Concerts, discovered, 1778.
16—Tu.—Satan invents electric razor, B.C. 3795.

I hope Molotov
Is treated rough
And Stalin
Starts failin'.

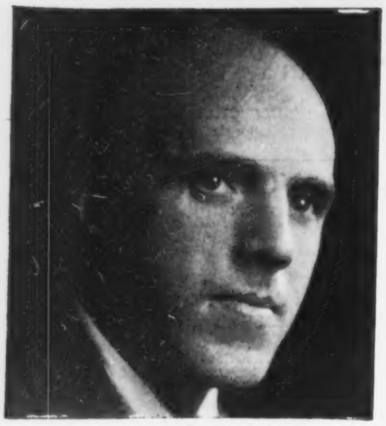
17—W. —Ben Franklin, the Caruso of Almanackists, born 1706.
18—Th.—César Cui born, 1835. Alexis Chabrier born, 1841.
19—F. —World premiere of Il Trovatore, Rome, 1853.
20—Sa.—Josef Hofmann, a grand grand-piano player, born 1876. Alexander Tcherepnin born, 1899.
21—Su.—Henri Duparc born, 1848. Ernest Chausson born, 1855. Mischa Elman born, 1892.
22—M. —It's a girl at the Ponzillos (Rosa), 1897. Yehudi Menuhin born, 1917.
23—Tu.—Said Poppa Elman to Poppa Menuhin: *"How is your boy Yehudi doin'?" "It's immortal the way he weaves a spell, man!"* Said Poppa Menuhin to Poppa Elman.
24—W. —Gold discovered in California, 1848. Gold discovered in conducting by Toscanini, 1938.
25—Th.—W. Furtwaengler, non-conductor of the N. Y. Philharmonic Symphony, born, 1886.
26—F. —Franz Kneisel born, 1865. Ossip Gabrilowitsch born, 1878.
27—Sa.—Wolfgang Mozart born, 1756. Edouard Lalo born, 1823. Jerome Kern born, 1885.
28—Su.—American Express, with nothing to do in Europe, charters Ft. Lee Ferries for winter cruises to Bear Mountain, 1941.
29—M. —First performance of The Beggar's Opera, Lincoln's Inn Fields, 1728. Frederick Delius born, 1862.
30—Tu.—Walter Damrosch born, 1862.
31—W. —Franz Schubert born, 1797. James Gibbons Huneker born, 1860.

Photo by Pringle and Booth, Toronto

THE TORONTO SYMPHONY ORCHESTRA.

Canada's Cities List Notable Array of Winter Musical Fare

Toronto Symphony Has Enterprising Schedule—Proms Are "Between-Season" Feature—Montreal Has Two Thriving Orchestras



REGINALD STEWART,
conductor of the Toronto Promenades Orchestra.

Photo by Ashley and Crippen

SIR ERNEST MACMILLAN,
conductor of the Toronto Symphony.

TORONTO, CAN.—The Toronto Symphony Orchestra, Sir Ernest MacMillan, conductor, gave the first of its ten subscription concerts recently at Massey Hall with a program that included the Coriolanus Overture and Symphony No. 3, by Beethoven; the Chopin Piano Concerto in E minor, and the Polonaise in A. Ernest Seitz was the assisting artist.

The fourth concert of the series was given on Dec. 5 in conjunction with the Conservatory Choir and soloists, and consisted of John Ireland's These Things Shall Be, for baritone, chorus and orchestra, and the Beethoven Ninth.

Georges Enesco will be the conductor in a performance of his own works during the seventh concert on Feb. 6, and among the novelties of the season will be of the Copland El Salon Mexico, to be heard at the eighth concert on Feb. 20.

In addition to this there are several special concerts, the popular "Christmas Box Symphony" being one of them, scheduled for Dec. 19. This presents the orchestra in a lighter mood in a program of surprises, with Sir Ernest as Santa Claus.

The series will conclude with a program not yet announced on March 26. Massey Hall, with a seating capacity of 2,794, is the home of the Toronto Symphony Orchestra.

Children's Matinees

There are usually also five children's matinee concerts on Friday afternoons. The orchestra in a series of broadcasts sponsored by the Canadian Broadcasting Corporation, sends over the air one hour of the programs performed; in Canada over CBC facilities and in the United States over NBC network.

The Toronto Symphony, established in 1922, is now in its eighteenth season. It is an orchestra of eighty-five players, operated and maintained by the Toronto Symphony Orchestra Association. The subscriptions for the ten regular concerts, which are sold at twenty per cent discount, are always greatly in demand and show an increase for 1934-40. J. W. Elton is the business manager.

Promenade Concerts Thronged

Total attendance this season at concerts of the Toronto Promenade Symphony Orchestra, its sixth, were 117,614, the average at each of the twenty-four programs being 4,901. Since the promenade concerts were inaugurated, it is estimated that 590,780 have heard the ensemble in its 127 concerts.

The concerts are given on a cooperative basis under the sponsorship of the Toronto Musical Protective Association and the Toronto Summer Symphony Association. Another source of revenue is the contract of the orchestra with the Canadian Broadcasting Corporation which also broadcasts the programs to the United States.

Many Soloists Heard

Among soloists who appeared last summer were Jessica Dragonette, Anne Jamison, Enya Gonzalez, Grace Panvini, Rosa Tentoni, Charlotte Boerner, Edwina Eustis, Efrem Zimbalist, Mishel Piastro, Elie Spivak, Marcel Hubert, James Melton, Jan Peerce, Robert Nicholson, Maria Gambarelli, Patricia Bowman, Winslow and Fitz-Simons, Malcolm and Godden, Carlos Salzedo, Reginald Stewart, Austin Conradi, Viggo Kihl, Adele Marcus, Jeannette Caille, Margaret Parsons, Vera Covert, Arthur Gerry and the Bach Choir of Toronto.

Conductors, in addition to Mr. Stewart, in the recent season were Sir Adrian Boult, Hans Kindler and Rudolph Ganz. Among the novelties was the first local performance of De Falla's El Amor Brujo.

The new season, opening in May, will be of twenty-four weeks' duration.

Festival Planned for Spring

Montreal Festivals is the name given to the organization first founded in 1936 by Wilfred Pelletier and Mrs. Athanase David, president. The orchestra of eighty men has no permanent conductor and every year, conductor, soloists, and choir are engaged anew to participate in the concerts that make up the festivals.

For the Spring of 1940, the Festival will consist of the Bach St. Matthew Passion, the Beethoven Missa Solemnis, the Berlioz Requiem, and the Pierné La Croisade des Enfants.

The performances take place at the historic Chapel of the College of Saint Laurent, which is always filled to capacity. The Festivals with Wilfred Pelletier

(Continued on page 46)

INDEX TO CITIES

(Supplementing the Reports in Symphonic and Operatic Issue, Dec. 1)

Altoona, Penna. 16
Ann Arbor, Mich. 22, 37

Baltimore 35
Bangor, Me. 20
Birmingham, Ala. .. 33
Boston 20

Chicago, ...5, 38, 39
Cincinnati 32
Cleveland 26
Columbus, O. 26

Davenport, Ia. 19
Des Moines, Ia. 19
Detroit, Mich. 37

El Paso, Tex. 50

Flint, Mich. 22
Ft. Worth, Tex. 50

Geneva, Switzerland 6, 48
Grand Rapids, Mich. 27

Hartford, Conn. 16
Havana, Cuba 45
Hollywood, Calif. .5, 40

Indianapolis, Ind. 5, 6, 42

Kansas City, Mo. .. 47

Lincoln, Nebr. 22
London, England .. 19

Minneapolis, Minn. . 34
Montreal, Canada .4, 46

New Haven, Conn. . 20

Oberlin, Ohio 26
Omaha, Nebr. 22

Paris, France 31
Paterson, N. J. 34
Philadelphia, Penna. 17, 43
Pittsburgh, Penna. . 33
Providence, R. I. ... 20

Reading, Penna. ... 16
Rochester, N. Y. ... 18

St. Louis, Mo. 37
San Francisco 19
Saskatoon, Sask. ... 46
Sydney, Australia . 32
Sioux City, Ia. 19
Stamford, Conn. .. 20
Stockholm, Sweden . 48
Syracuse, N. Y. ... 6

Tallahassee, Fla. .. 24
Toronto, Canada .. 4
Trenton, N. J. 34

Vancouver, B. C. .. 46

Washington, D. C. . 24
White Plains, N. Y. 18

York, Penna. 16
Youngstown, O. 43

AMONG THE FEATURES

Orchestras in the Latin American Republics . .7, 8
How a Newspaper Prize Launched Marjorie Lawrence's Career 9
Metropolitan Opera Presents New Singers . .12, 36
Composers Neglect Works of Great Poets ... 14
The Dance Arrives at Maturity 15
Muscular Coordination Called Vital Factor in Piano Pedagogy 17
Paganini Centenary Recalls Mystery 31
"Passive" Listening Scored as Bane 18
Stell Andersen Discusses New Milhaud Piano Concerto 35
DEPARTMENTS: New York Recitals, 10, 11, 36; Orchestral Concerts, 13; Editorial, 28; Variations, 29; Concert Calendar, 30; Passed Away, 5, 50

Montreal Inaugurates Young People's Series

Pelletier Leads Opening Event With Jean Dickenson Soloist

MONTREAL, CAN.—The Plateau Auditorium, was crowded recently for the first students' concert sponsored by Les Concerts Symphoniques under the skillful direction of Wilfred Pelletier, who acted as commentator and conductor. Notwithstanding his pressing duties in New York, the popular conductor made a special trip here to open the season once again with his numerous young friends. The program was dedicated to Debussy and consisted mostly of his works. The surprise feature of the afternoon was the appearance of Jean Dickenson, soprano, who presented a voice essentially pleasing. The Children's Concerts are given in order to help the coming generation of music lovers to secure a solid foundation of musical knowledge, and the results to date have shown continuous progress.

The sixth season of Les Concerts Symphoniques got under way recently under the baton of Mr. Pelletier, musical director of the association, with Vronsky and Babin as soloists. In addition to the regular conductor, other podium occupants are to include Sir Ernest MacMillan, Charles O'Connell, Solomon Izler, Erich Leinsdorf and Jean Marie Beaudet, musical director of the Canadian Broadcasting Corporation. The list of soloists also comprises Roland Gundry, Ellen Ballon, Zino Francescatti, Mack Harrell, Mischa Levitzki, Gaspar Cassado and Jean Dansereau.

The Casavant Organist Society has announced for its first concert, Marcel Dupré, French organist, who will perform a program mostly composed of his own compositions. Other artists to be heard during the season are: Virgil Fox, Winslow Cheney, Claire Coci, Alfred Whitehead and Bernard Piché.

Pierre Beique and John de B. Payne, young local impresarios, have arranged the Montreal Concerts Series, which listed the following musical events: Marjorie Lawrence and Ezio Pinza, joint recital, Nov. 13, Mischa Elman, Dec. 4, Rose Bampton and Wilfrid Pelletier, joint recital, Feb. 5, Robert Casadessus, pianist, March 11 and Marian Anderson, contralto, April 12.

J. H. G.

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3001 NEW YORK, DECEMBER 15, 1939 Vol. CXX—No. 12

Kansas City Sets Rich Program For Teachers' Meet

61st Convention of M. T. N. A. To Be Held in Missouri City During Holiday Week

KANSAS CITY, Mo.—A rich program, including addresses by many musicians and educators, has been announced by President Edwin Hughes of New York, for the sixty-first annual meeting of the Music Teachers National Association here, Dec. 28 to 30.

Mr. John L. McLaughlin is chairman of the local committee. Frank Mannheimer of London is in charge of the sessions in piano; Homer G. Mowe, of New York, for voice; Palmer Christian of the University of Michigan, for organ and choir; Eddy Brown, of New York, in violin and string ensemble; Leland Coon of the University of Wisconsin for musicology; Dr. Mabelle Glenn of this city, for public school music; Max Schoen, of Carnegie Institute, Pittsburgh, in the psychology of music; and Arnold Schönberg, of the University of California in theory and composition.

Others who will appear include Sir Robert Mayer, F.R.C.M., London; Samuel Gardner, Juilliard School of New York; E. J. Gatewood, Peabody College for Teachers, Nashville, Tenn.; Arthur Bliss, British composer-conductor; and George Keenan, of this city.

Musical and Other Sessions

Karl Krueger will conduct the Kansas City Philharmonic on Dec. 28 in a special concert. Mr. Hughes and his wife, Jewell Bethany Hughes will be soloists in the Poulenc concerto for two-pianos. Other musical groups participating will include the Thaviu String Quartet, Lombardi Quartet, Boys' Choir of Grace and Holy Trinity Cathedral; a cappella choirs from Westport and Paseo high schools; an organ recital by Arthur Poister of Oberlin College and a piano program by Mr.

(*Continued on page* 6)

Musical Courier Opens Hollywood Office Under Richard Drake Saunders

Owing to the expansion of the Musical Courier on the Pacific Coast, editorial and advertising headquarters have been opened in Hollywood, with Richard Drake Saunders, who has been for some time the valued correspondent in Los Angeles, in charge of the new Musical Courier Bureau, at 5617 Hollywood Boulevard. Telephone, Granite 3480.

Matters relating to West Coast business or news matters can be addressed direct to Mr. Saunders.

MR. and MRS. LAURITZ MELCHIOR SHOP BETIMES.

The Metropolitan Opera tenor and his wife aid the campaign for early mailing by sending off parcels several weeks before Christmas. They are seen with Albert Goldman, Postmaster General of New York, at the main post office.

Chicago Music Lovers Hail New Opera Impersonations

Martinelli Bows as Tristan—Barbirolli and N. Y. Philharmonic in Visit—Castelnuovo-Tedesco Plays His Works

By RENÉ DEVRIES

CHICAGO.—During the past two weeks our city has been host to may celebrities and noted organizations in the world of music. At the opera Kirsten Flagstad, Lily Pons, Giovanni Martinelli, Paul Althouse, Carl Hartmann and Elen Dosia gave *éclat* to the last half of the seven-week season. The visit of the New York Philharmonic with John Barbirolli, the first appearance of Zino Francescatti as soloist with the Chicago Symphony Orchestra and the introduction here of the composer-pianist Castelnuovo-Tedesco at the second Saidenberg Symphonietta concert, added lustre to a music calendar filled with many good things.

Giannini Triumphs as Santuzza

The Chicago City Opera double bill of Cavalleria Rusticana and Pagliacci replaced Falstaff on Nov. 18. The Verdi opera, announced as one of the features of this year's season, was cancelled at the eleventh hour when Musical Director Henry Weber decided, according to report, that the English translation "did not do justice either to Verdi's music or to Shakespeare's inimitable story." In Cavalleria, Dusolina Giannini gave the most moving portrayal of Santuzza that we have ever witnessed on our stage. Vocally, she brought to the part an opulence and beauty of tone that thrilled. In the Leoncavallo melodrama John Charles Thomas received the usual ovation after his magnificent singing of the prologue. Arthur Carron, well remembered for appearances in Damrosch's Man Without a Country two years ago, returned to give us a beautifully thought out version of Canio, in which he rose to new heights. Vivian Della Chiesa proved a delightful Nedda both to the eye and ear and, with Robert Weede as Silvio and Giuseppe Cavadore the Beppe, the second performance of this work erased the sad memories of the previous presentation.

Martha with Helen Jepson

Helen Jepson's delineation of Lady Harriet in Flotow's Martha has undergone many changes for the better since last year, for now she finds in the role opportunities for the display of high comedy, heretofore absent. In the best of voice, she delivered the melodies with admirable fluency. Joseph Bentonelli has

(*Continued on page* 38)

Hollywood Throngs To Opening Event Of Symphonic Year

McArthur Leads Orchestra in Flagstad's Concert—6th Bach Festival Held

By RICHARD DRAKE SAUNDERS

HOLLYWOOD.—The 21st season of the Los Angeles Philharmonic Orchestra opened auspiciously in the Philharmonic Auditorium on Nov. 29 with a splendidly delivered program under Bruno Walter, first of the three guest conductors who will occupy the podium this year due to the illness of the regular leader, Otto Klemperer. Walter handled the orchestra with the surety and skill of a master, and the ensemble, virtually indentical as to personnel with the preceding season, gave him every support. His reading of the Mozart G minor symphony (K. 55) was one of captivating finesse and charm. Fullness of romantic expression was shown in the Bacchanale from Tannhäuser, and the Prelude and Love-Death from Tristan und Isolde. The spontaneity and freedom of Brahms' second symphony were superbly presented.

McArthur Conducts for Flagstad

Kirsten Flagstad appeared for her concert on the Behymer series at the Shrine

(*Continued on page* 40).

Ernest Schelling Dies Suddenly in New York

Ernest Schelling, American composer-conductor-pianist and long identified with children's concerts for the New York Philharmonic - Symphony Society and other orchestras, died suddenly on Dec. 8 in his New York home. He was sixty-three. Mrs. Schelling, the former Peggy Marshall, was with him at the time of his death.

(*Continued on page* 50)

Washington Opens Bridge Named for Sousa

WASHINGTON, D. C.—What is believed to be the only major bridge in this or any other country named after a famous musician has been dedicated in this city, where the first part of the John Philip Sousa Memorial Bridge was opened to traffic on December 9. The U. S. Marine Band, with which Sousa was so closely associated. played at the ceremonies. More elaborate ceremonies are planned for the celebration to be held when the entire bridge is completed about a year from now. G. K.

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $3.00—Europe $4.50—Canada $4.00.

Geneva Attracts Musicians as New Mecca in Wartime

Peaceful Swiss City Boasts Notable Orchestral and Recital Events—Influx of International Artists

By IRVING SCHWERKÉ

GENEVA.—Switzerland, which has always supported a quantity of good music, is suddenly discovering itself one of the primary tonal stamping-grounds of Europe—one of the consequences of a war which has, for the time being, ended all hope of the usual season in so many major centres. Switzerland is thus having an unparalleled influx of artists—conductors, singers, pianists, violinists, and so on, even of students—from many corners of the world, and there is not a place of size that is not to have its full measure of music of every kind and description.

While marooned in Geneva, your correspondent is naturally taking advantage of the concert life there, and can say without hesitation that this city possesses one of the best orchestras of Europe: the Orchestre de la Suisse Romande, the fact that many of its members have been mobilized notwithstanding. To date, I have heard two *séances* under Ernest Ansermet, the orchestra's regular conductor. The first was a Beethoven program, which opened with a stirring reading of the Egmont Overture, and at once demonstrated the organization's beautiful tone quality and orchestral virtuosity. Ansermet's reading of the Eroica not only fulfilled the expectations one has when the op. 55 is to be heard, but was full of revelation, particularly the Funeral March, which was epic in sweep and titanic in expressiveness.

(*Continued on page* 48)

American Publication Society to Issue Holden Score

Because it has on hand several manuscripts, submitted in the past, deemed worthy of consideration, the Society for the Publication of American Music, A. Walter Kramer, President, will omit its annual examination of scores this year.

Of works submitted last fall, the Society will publish David Holden's Chamber Music for Piano and Strings, originally written for piano and string quartet, and described as an adaptation of modern ideas to the concerto grosso form. Mr. Holden, conductor and instructor in theory and composition at Boston Conservatory of Music, is a graduate of Harvard, where he studied with Walter Piston and Aaron Copland. A holder of a fellowship at the Juilliard Graduate School, he studied with Bernard Wagenar. His score, soon to be published won the George Arthur Knight Prize for chamber music at Harvard last year, and his Quartet in E received honorable mention in the NBC chamber music contest in 1936.

Polah Resigns Syracuse Baton

Nicholas Gualillo Assumes Conductorship of the Symphony Orchestra

SYRACUSE, N. Y.—Andre Polah, for the last four years conductor of the Syracuse Symphony Orchestra, and head of the violin department at the College of Fine Arts, Syracuse University, has resigned his position as conductor because he found it impossible to carry on his work at the University and comply with the governmental regulations requiring 130 hours of orchestra rehearsals each month. His successor is Dr. Nicholas Gualillo, a graduate of the College of Fine Arts, who for the past four years has been conductor of the Utica Symphony Orchestra.

The third program of the orchestra was given on Nov. 30 under its new conductor, with Mr. Polah as soloist in the Glazounoff violin concerto. When the latter appeared, he was given an ovation lasting two or three minutes, and at the close of the concert he was induced to add two encores. He played with a tone of exquisite quality and with a technic which made difficult passages appear simple. Dr. Gualillo gave him fine support, and in the Thaikovsky fifth symphony demonstrated that he is an experienced and thoroughly musical conductor. He was recalled repeatedly and added the Kaiser Waltz by Johann Strauss. H. L. B.

JOHN BARBIROLLI SHAKES HANDS WITH DR. FREDERICK STOCK, conductor of the Chicago Symphony Orchestra, at the English Speaking Union tea in honor of Barbirolli, after the New York Philharmonic - Symphony Orchestra's concert in Chicago on Nov. 26. Lewis Edward Bernays, British Consul General in Chicago, looks on. (Story on page 39.)

WPA Music Head Cites Gains

DR. EARL V. MOORE

Figures just released by the WPA Music Program, Dr. Earl Vincent Moore, National Director, revealed that during the four-year history of this Federal Project the audiences have reached a total of 148,159,689 persons. This represents the combined attendance attracted during four years by nine different types of units. The greatest number of performances was given by the federal orchestras (60,189) and the attendance was 41,982,830. The concert and military bands, however, drew the largest attendance, 45,705,389, the performances totaling 47,694. There was 891 performances by opera units, the attendance being 581,351. There were over twice as many performances by instrumental and vocal soloists (1,853) but the attendance only totaled 277,972, thus strengthening the contention that opera is the glamor girl of the entertainment world.

High in the performance totals are the dance orchestras and bands, 46,663, playing to audiences of 23,399,313. There were 17,497 performances by symphony orchestras to audiences of 13,826,487; 9.846 performances of chamber music ensembles to audiences of 4,731,805; 12,797 performances by choral groups to audiences of 7,436,219 and 27,344 performances of students to audiences totaling 10,224,329.

101 American Symphonies

Mrs. Florence Kerr, assistant commissioner, in charge of the division of professional and service projects, announces that 101 symphonies by 83 American composers have been given by WPA musicians since October, 1935. Many of these were "first performances," those so honored being Frederick Shepherd Converse, Wheeler Beckett, Felix Borowsky, Richard Czerwonky, Leo Kopp, Robert S. Whitney, J. Vick O'Brien, Vaughan Cahill, Frederick Goodrich, Hans Heinrich Himmer, Theodore Beyne, Glenroy C. Stein, Howard C. Christian, Nicholas Gualilo, Richard Koebner, John Leight, Kent Kennan, Willy Stahl, Emil Gerstenberger, Arthur Gutman and William Schuman. Reading the compilation prepared by Dr. Moore one is impressed by the fact that the classic symphonic form still exerts a potent appeal to the creator, especially the American.

Dr. Moore also reveals that out of 6,327 compositions, excluding swing tunes and topical songs, written by 2,034 American composers and presented in public performances by WPA musicians, 4,294 are the work of 1,114 musicians who are living today.

New Headquarters

Dr. Moore and his entire staff have recently moved from the Lemon Building to their new quarters a block away in the Washington Auditorium, a one-time popular music hall which housed the leading concert attractions visiting the capital. This move was made in an effort to bring under one roof the other community service organizations with a view to a centralization of their activities. At the present moment, the rows of boxes that once housed ermine-bedecked dowagers and zig-zagged up both sides of the Auditorium from the ends of the stage are occupied by busy clerks and filing cabinets, the one-time boxes doing very nicely as private offices. G. K.

Teachers to Rally

(*Continued from page* 5)

Mannheimer, of the Matthay School, London.

Dr. Howard Hanson of the Eastman School and president of the National Association of Schools of Music which unites in this convention with the M.T.N.A., will be the toastmaster at the annual banquet. Mrs. Vincent Hilles Ober, president, will preside at the luncheon of the National Federation of Music Clubs on Dec. 29 at which Mr. Krueger will be the principal speaker.

Mu Phi, Phi Beta, Sigma Alpha Iota, Pi Kappa Lambda and the Missouri Teachers Association are also planning luncheons or dinner meetings. The Kansas State Music Teachers Association will meet with the M.T.N.A. instead of holding its 1940 session in February.

Myra Hess Foregoes Her U. S. Tour for War Work

Although booked for an extensive American tour by her manager, Annie Friedberg, Myra Hess, English pianist in a cablegram to the Musical Courier on Dec. 5 stated that she was foregoing her visit. Miss Hess said: "My work in England has assumed such importance that, fully realizing my obligations in America, I feel it impossible to leave my country in these fateful days and must therefore most regretfully sacrifice my American tour."

In a letter previously sent to this publication, Miss Hess described the series of noonday concerts which she has founded in the National Gallery, London, as a solace to the public from war conditions.

Photo by Jas. Abresch

HELEN TRAUBEL, Metropolitan Opera soprano, re-engaged by the New York Philharmonic-Symphony Society, sang the Immolation Secne from Die Götterdämmerung last night and this afternoon (Dec. 15) under John Barbirolli's direction. Miss Traubel appears on Jan. 18 with the Haarlem Philharmonic Society, New York. Her manager, Annie Friedberg, has booked her for a re-engagement with the New York Philharmonic-Symphony Society. In February she sings with the Pittsburgh Symphony and also in Cincinnati. She also has radio dates.

Surveying Latin-America's Orchestras

Buenos Aires, Rio de Janeiro, Montevideo and Other Centres Have Extensive Series—Opera Restricted to a Few Cities, but Orchestral and Other Concerts Abound in Many

A survey of the orchestra and operatic situation in Latin-American countries discloses a score of symphonic ensembles throughout the twenty-one republics, with three commanding orchestras, in the Argentine, Uruguay, and Mexico, and one renowned opera center, Buenos Aires' Colon Theatre. Paraguay, Ecuador and Bolivia alone are without symphonic orchestras, according to reports from these countries.

Data for this brief summary was obtained by the Musical Courier from several sources, including George Hoyen, American conductor who recently returned from his second tour of South America, where he appeared as guest leader with every major orchestra, outside of Brazil.

Musical expansion in most of the Latin-American republics, in the estimation of this conductor and other observers, has assumed the proportions of a cultural renaissance.

CURACAO
BRITISH GUIANA
SURINAM
FRENCH GUIANA
VENEZUELA
COLOMBIA
BRAZIL
ECUADOR
PERU
BOLIVIA
PARAGUAY
CHILE
ARGENTINA
FALKLAND IS.
Pacific Ocean
Atlantic Ocean

Courtesy *Christian Science Monitor*

MUSIC LINKS THE AMERICAS

Opera: Argentina's Famed Colon

The center of operatic activities in South America, is the Teatro Colon, Buenos Aires. Remodeled in 1928, with a seating capacity of 3,750, it is the principal opera house in South America and ranks as one of the opera centers of the world.

The Colon management each season engages artists of world wide reputation who appear in the Italian, German, French, Russian and South American series. The orchestra of the Colon, besides participating in the lengthy opera season, also functions as a symphonic body.

Juan José Castro directs the South American repertoire; Serafin and Calusio, the Italian productions; Albert Wolff the French series; Erich Kleiber, the German.

Although many South American singers sing secondary roles, there are also outstanding native artists, like Bidu Sayao who are immensely popular. The choruses, excellently trained, are usually composed of native singers.

Other South American Opera

Rio de Janeiro, which has a Municipal Opera House; São Paulo, Brazil, and Montevideo, Uruguay, also engage artists, opera and ballet companies, either through impresarios or directly through the Government. However, on occasion, each city may organize its own opera company and present Italian, French and national works.

Cities like Santiago, Lima and Bogotá, and a country like Venezuela, all far off the routes of traveling opera companies, are left to their own resources.

Argentina's Many Orchestras

Buenos Aires, besides supporting a permanent orchestra maintained by the Colon Theatre, is a land of many orchestras.

Two other important groups are the Women's Orchestra, under the direction of the woman conductor, Celia Torrá, and the Orchestra Sinfónica, performing with various guest conductors.

The Colon Theatre Orchestra is sponsored by the Municipality of Buenos Aires. The director-general is Floro M. Ugarte, who is also a composer, conductor, and teacher at the National Conservatory of Music in Buenos Aires. It is an organization of strictly professional standing and operates without union regulations. The ninety-four musicians perform as many hours as the situation demands. Radio and theatre musicians, however, work at union rates. Juan José Castro, conductor and composer, is its foremost native director. Guest-conductors are an important factor in the musical life of Buenos Aires; the foremost leaders, including many South Americans, have made their appearances with the orchestra. Erich Kleiber is the director at the present time.

The orchestra which is second in importance, although rather inactive of late, is the APO, the Asociacion Profesoral Orquestal, under José Maria Castro, brother of Juan José. This body is augmented by members of the Colon orchestra, and each year invites other conductors, foreign and native, to appear as guests.

In 1938, the Sociedad Philharmónica de Buenos Aires was organized, with Juan José Castro as director. It is an ensemble of eighty-eight members, sponsored by Argentinians and North Americans. The directors are working to make it a government project. The group has recently

(*Continued on page 8*)

George Hoyen Closes Tour of South America

George Hoyen recently returned to the United States from South America, with glowing reports of the future musical relationship between the Americas. Mr. Hoyen declared "that the interdependence of the United States and the countries of South America, will not only work towards a cultural and economic understanding, but that the exchange of music, conductors and artists, besides adding incalculably to the artistic store of everyone concerned, will be the main instrument in its cementing."

GEORGE HOYEN

During the three years Mr. Hoyen spent in South America, he conducted every important orchestra there, save those of Brazil, a country he did not visit. From 1936, until Oct., 1937, he toured the West coast countries, Chile, Peru, Colombia and Venezuela. Then, until last Sept., he covered the East coast for another year and a half, and made a return appearance in Chile for a series of eight concerts.

In 1938 Mr. Hoyen made his debut with the Sociedad de Filarmonica de Buenos Aires. He also conducted the Colon Theatre orchestra there and gave two broadcasts over the Radio Municipal. In Montevideo, he appeared with SODRE, the great orchestra of Uruguay in three concerts. Mr. Hoyen also has the distinction of having been the first American conductor to perform at an American Embassy, in Santiago, Chile.

Mr. Hoyen emphasized the American composer. presenting in his programs the works of Charles W. Cadman, Samuel L. M. Barlow, Mary Howe, Arthur Foote, Frederick Converse, Charles Dennce and Gardner Read.

Musical progress, according to Mr. Hoyen, "is apparent in all the cultural activities of South American life: from the Sunday concerts of band music in the parks, to the chamber music groups that are being formed everywhere; from education and research to composition."

THE MEXICO CITY PALACE OF FINE ARTS

D'Andria Opera Group Gives Season in Havana

HAVANA, CUBA.—Under the direction of Giorgio D'Andria, New York impresario, a two-weeks season of opera was brilliantly presented here at the Teatro National. In addition to the opening Rigoletto, the repertoire included Aida, Tosca, Madam Butterfly, La Boheme, Il Trovatore, La Traviata and Cavalleria Rusticana and Pagliacci.

GIORGIO D'ANDRIA

In Rigoletto the cast comprised Rosemarie Brancato, Lucielle Browning, Robert Weede, Sydney Rayner and Nino Ruisi under the baton of Giuseppe Bamboschek. A capacity audience, which included the president of the island republic, applauded vociferously.

Although the season had to be augmented by three more than the contemplated performances, at the request of Dr. Antonio Beruff Mendieta, Mayor of the city, the company remained for an open-air program of operatic excerpts. More than 25,000 attended.

Mr. D'Andria expects to bring a company here in April for a longer season.

W. M.

Buenos Aires Has New Permanent Orchestra; Colon Opera Season Is Concluded with Novelties

New Philharmonic Association Led by Juan José Castro—Rosenkavalier, Orfeo, and Bartered Bride Sung

BUENOS AIRES, ARGENTINA.—A new, permanent orchestra has been created in the Asociacion Filarmonica de Buenos Aires (Philharmonic Association) under auspices of a large committee, presided over by Enrique Bullrich and with Alejandro Shaw as efficient secretary. The latter have generously cooperated to support the first concerts offered by the new institution.

The series opened recently at the Politeama Theatre before a large audience, with Juan José Castro as conductor. The interesting program listed Vivaldi's Concerto in F major and a Prelude and Fugue by Bach-Respighi as opening numbers, in which the new ensemble displayed ample powers of poetic interpretation as well as breadth of tone. After a brilliant execution of Beethoven's Eroica Symphony the concert ended with a colorful performance of Moussorgsky-Ravel's Tableaux d'une Exposition, the new orchestra revealing first-class qualities in sonority and cohesion.

The next program included Handel's Overture to Agripina, Mozart's Symphony No. 41, Monteverdi's Sonata Sancta Maria for orchestra and female choir (efficiently prepared for this occasion by Emiliano Aguirre), Debussy's Nocturne, and Symphony from Hindemith's Matthias.

The last concert opened with Brahms' Symphony No. 4 led with emotion and musicianship; two novelties, an Overture for a Children's Comedy for small wind orchestra and percussion by the Argentinian composer Miguel Gianneo, a work of modern facture, and Batuque by the Brazilian composer Oscar Lorenzo Fernandez, a Negro dance from his suite Reisado do Pastoreo. Three excerpts from Goyescas by Granados featuring Conchita Badia, Spanish soprano, as soloist were particularly beautiful both as to content and performance, the concert ending with Wagner's Prelude to Die Meistersinger.

Colon Opera Closes

The outbreak of the European war brought several changes in the repertoire of the international season which was taking place at the Colon. Several singers engaged for the Wagner works were unable to leave Europe. But the Colon management decided to continue this part of the season with the artists which were in Buenos Aires.

An exceptionally fine offering of Haydn's oratorio, The Seasons, was given under the baton of Erich Kleiber. The able soloists were Editha Fleischer, Koloman von Pataky and Andrew Boehm. The chorus, admirably trained by Terragnollo, and the Colon Orchestra were valuable cooperators.

Risé Stevens in Rosenkavalier

Der Rosenkavalier was the next work given, Risé Stevens achieving a triumph with her poetic delineation of the romantic Octavian, which she sang with lovely tonal quality. The Feldmarschallin of Rose Pauly gave evident satisfaction, her singing being specially magnificent in the trio of the third act, with Miss Stevens and the Sophie of the occasion, Jeanine Micheau, called at short notice from the Rio de Janeiro Municipal Theatre. Emanuel List's Baron Ochs is a familiar figure to New Yorkers. Andrew Boehm (Faninal), Rogelio Baldrich, Lydia Kindermann and von Pataky, exhibiting his refined vocalism in the madrigal of the first act, were other efficient interpreters of this performance, in which Kleiber's art as conductor shone admirably.

Orfeo Restored

After a long absence from the Colon's boards Gluck's Orfeo ed Euridice returned triumphantly in a magnificent version offered by Kleiber.

Risé Stevens as Orfeo was an inspiring realization of the faithful hero, her magnificent vocal resources displayed with completely artistic molding of text and music. Isabel Marengo sang Euridice's music with artistry and ease, and the Amore was efficiently performed by Mlle. Micheau. The Gluck work was sung in Italian with the *regïe* by Joseph Gielen following the German stage tradition. The choreography by Leticia de la Vega was a gratifying achievement.

Bartered Bride Staged

Smetana's Bartered Bride was subsequently offered also under the baton of Kleiber who was responsible for a version admirable in color and rhythm. Cäcilie Reich as Marie accredited herself with facile grace and refined vocalism. Koloman von Pataky (Hans) gave the role a romantic and warm toned delineation. Emanuel List presented a magnificent characterization of Kezal and was vocally opulent. Lydia Kindermann was in the picture as Katinka, and Rogelio Baldrich amused the audience with his clever delineation of Wenzel. The performance as a whole ranked unusually high, with the outstanding cooperation of the ballet corps and the chorus following the vivid stage action conceived by Gielen.

After several repetitions of these works the Colon closed its operatic series with a performance of Der Zigeunerbaron given on Oct. 20, after a five months' season opened on May 21 with Boris Godounoff.

German Chorus in Rare Works

The Singakademie Chorus from the German Concert Association offered a concert at the Odeon with an unusually interesting program which listed a Magnificat Anima Mea by Buxtehude (1635-1707), a Concerto for violin and orchestra by J. S. Bach and the Mass in A major by Beethoven. All these works were magnificently executed, the intonation and attack of the chorus being highly commendable, under the expert leadership of Joseph Reuter and with the cooperation of the Orchestra of the Symphonic Association.

JORGE M. WHITE.

Latin-America's Rich Resources

(*Continued from page 7*)

Guest-conductors, and well known soloists and opera singers are engaged during the Winter season. The system broadcasts only planned educational programs, mostly art music, native and foreign. This is an all-day activity, from 11 A.M. to 11 P.M. The system's library of phonograph records, collected, organized and compiled by Dr. Francisco Curt Lange, the Uruguayan musicologist, numbers 20,000 disks.

Montevideo, through the efforts of Dr. Lange and the support of the Uruguayan government, has become one of the commanding musical centers in South America. The next International Musicological Congress will be held in Montevideo, under the auspices of the Musicological Institute organized by Dr. Lange. The Boletin Latino-Americano de Musica is edited by Dr. Lange.

Besides concerts given by the visiting artists, there are chamber music performances by visiting quartets or native ensembles, choral programs, ballet and many theatre groups. Montevideo has also heard the best of the international opera repertoire.

The Orquesta Sinfonica Nacional, under Armando Carvajal, has since one year ago been given the support of the Chilean government. Domingo Santa Cruz, head of the Facultad de Bellas Artes of the University of Chile, is in direct control.

In 1939, this orchestra was reorganized, and the violinist, Victor Tevah, was named conductor. It has as yet, still no direct government sponsorship, but important personages, like Senator Benjamen Claro, and Mme. Cora Bindhoff de Segrin, a Bach specialist, are petitioning to make it a permanently government supported body.

Brazil today has no permanent symphony orchestra. The former Orchestra Philharmónica organized in 1930 by Burle Marx, and disbanded in 1934, had been considered by competent musicians as the country's one example of a splendid national ensemble.

The Orchestra Sinfónica de Theatre Municipal of the Municipal Opera House is a small ensemble that performs on national holidays and patriotic occasions. When a visiting opera company comes, or an opera performance is organized, the Sinfónica plays. The conductors, Francisco Mingone and Lorenzo Fernandez (director of the National Conservatory of Music) who are also well known Brazilian composers, use this orchestra on occasion for special concerts.

The Escola Nacional de Musica—the national conservatory of Brazil—has a small orchestra, mostly student. In Sao Paulo many orchestras have been organized, usually for a season or a series. The conductors are in the main foreign; Fuchs, Mehlich, both German, are now leading the group, with Brazilian leaders also participating. Due to lack of support these orchestras have never become permanent.

GYÖRGY SANDOR,
pianist, who plays the Moor Double Keyboard instrument, on his recent tour in South America, before the Colon Theatre in Buenos Aires.

Other Sub-Equatorial Countries

In Montevideo, Uruguay, Sodre, the official orchestra of the State-owned Broadcasting System, functions all year. Composed of 106 musicians, it is deemed an orchestra of the highest calibre.

The National Symphony Orchestra in Bogota, Colombia, is one of the oldest institutions of its kind in South America. Uribe Holquín, Colombia's outstanding composer and former director of the National Conservatory, was the conductor until 1935. He was succeeded by Guillermo Espinosa, deemed an unusual organizer and musician, who conducted the Festival Ibero-Americano de Musica in Bogota in 1938. Espinosa has also made a large number of visits to the outlying towns with the orchestra.

The Orchestra Sinfonica Nacional is conducted by Vincente Emilio Sojo, who also founded the noted chorus, "Orfeon Lamas." The orchestra is small.

The Guatemalan conductor, Jose Castaneda, now in the United States, organized the National Symphony Orchestra there. It is largely composed of German and native musicians. Mr. Castaneda, who has conducted the NBC Orchestra in two broadcasts of Latin America music, is returning next month to resume his duties.

The National Symphony Orchestra of Lima was founded in 1938. Theo Buchwald, who had conducted many concerts in Chile, is conductor.

In Havana there are two orchestras: the Orquesta Sinfonica and the Orquesta Filarmonica, the latter, now under Massimo Freccia, is sponsored by Señor Batista.

Activity in Mexico

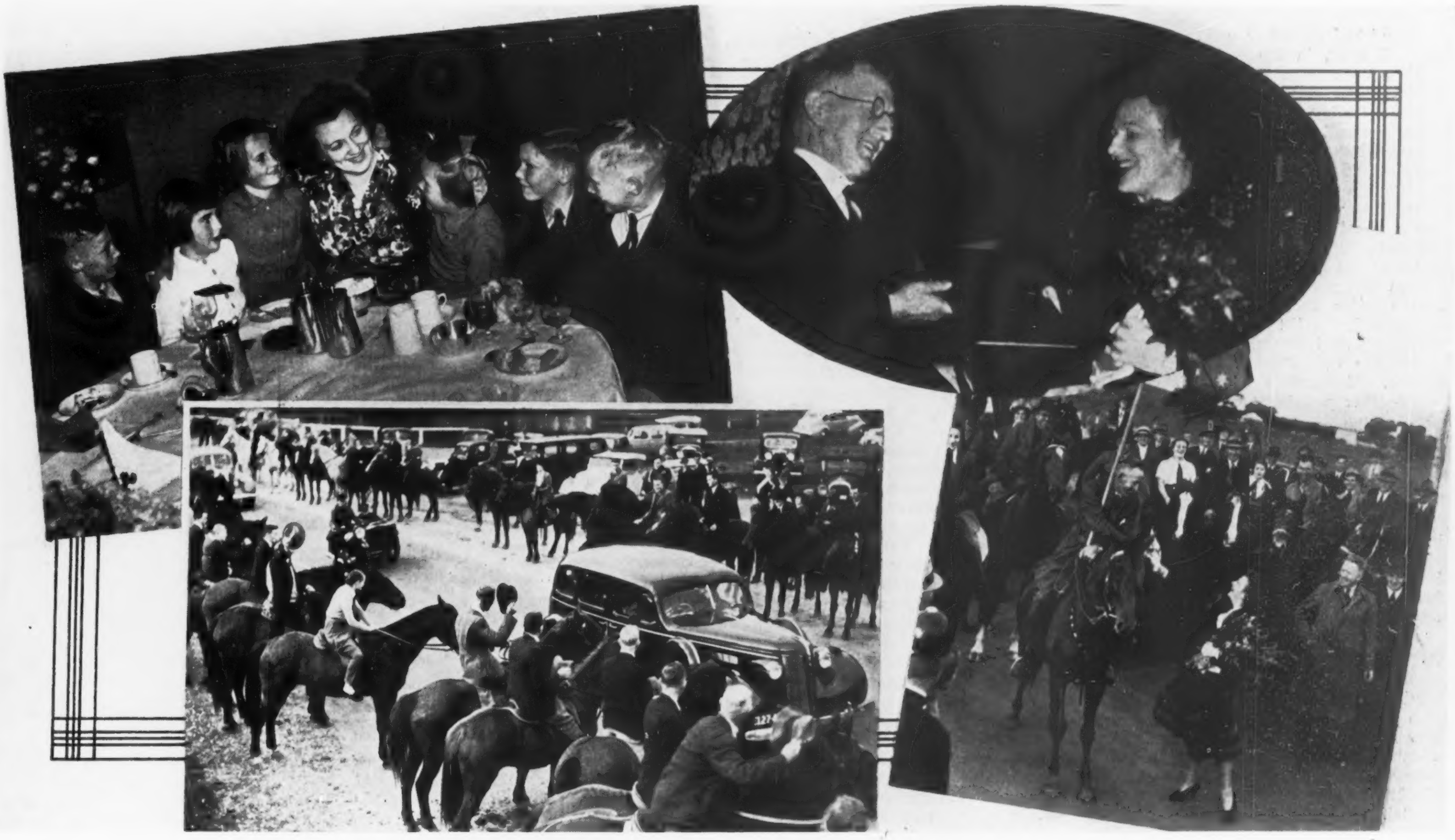
The Symphony Orchestra of Mexico is under the direction of Carlos Chavez, eminent composer and conductor, and plays at the Palace of Fine Arts. Otto Klemperer, conductor of the Los Angeles Philharmonic, and Pierre Monteux, of the San Francisco Symphony, have been guest leaders in the course of Mexico's twelve-week orchestral season.

Among the works announced for first hearing in Mexico during the recent season were Debussy's Suite from Le Martyre de Saint-Sebastien, Alban Berg's Suite from Lulu, Symphony No. 2 of Sibelius, Hindemith's Nobilissima Visione, d'Indy's Symphony on a Mountain Theme, and Chavez's Concerto for Four Horns. Mexican composers were well represented in the series; among them were Manuel Ponce, Candelario Huizar, Moncayo, and Rafael Adame, also Chavez' H.P.

The 1939-40 season of the Symphony Orchestra of Mexico marks its eleventh consecutive year. Carlos Chavez founded the orchestra in 1928. In addition to its regular subscription concert series, it presents, as before, free concerts for workers and free concerts for children. Soloists are featured in various programs.

The third symphonic unit in the country is the National Conservatory Orchestra.

Newspaper Prize Launched Diva's Career



MARJORIE LAWRENCE REVISITS HER HOMELAND.

Upper left, with her nieces and nephews (left to right), Noel Batson, Judith Lawrence, Marjorie Batson, Marjorie Lawrence II, Blair Lawrence, and Ian Batson. Top right: Miss Lawrence presented with a book of the shire's history by Councillor Dorman, Shire President of Winchelsea. Lower left: Neighbors turn out to welcome the singer. Lower right: Miss Lawrence greets the forest ranger leading guard of honor of 150 horsemen and women.

"Local Girl Makes Good, Returns in Triumph" was the headline that greeted her on her return to her native Australia and Marjorie Lawrence, prima donna of the Metropolitan Opera, admits that it was the most interesting event in her career.

For Miss Lawrence, born on her father's farm in Victoria, left home and fireside some eleven years ago after having won a newspaper prize and determined that she would prove the justice of the award which stamped her as potentially the most promisng young singer in her community. Therold Walters, eminent critic of the Dominion, headed the list of judges and Miss Lawrence believed his opinon and set forth to prove he was correct.

"The financial reward was not great," Miss Lawrence said in discussing her start on the ladder which led ultimately to the Metropolitan, the second Australian soprano to make that climb and the first since Nellie Melba came from "down under" to Thirty-ninth St., and the other music capitals of the world.

May Appear in Melba Film

"Incidentally," Miss Lawrence interrupted the interviewer, "Mme. Melba's career has been the inspiration for many Australian singers and, until the war intervened, I had expected to return home and take her part in a motion picture portraying her life. The matter at the moment is in abeyance."

Already in Melbourne, the future Metropolitan Brünnhilde, Salome and Ortrud, had studied singing with Ivor Boustead. The inspiration of the prize awarded by the Victoria News-Pictorial, however, sent her immediately to Paris, where she studied for two and a half years with Cecile Gilly.

She made her debut in 1932 at Monte Carlo as Elisabeth in Tannhäuser and was engaged for three years by the Paris Opera. In her first year she sang the Brünnhildes, Aida, and in La Juive in French and received a bid to the Metropolitan from Gatti Casazza but her contract prevented acceptance.

From Paris she went to The Colon in Buenos Aires and since then has sung in many of the major opera houses. Until last summer, Miss Lawrence had spent every summer in France.

"It seemed that every time I planned to go back, something interfered. Engagements here, there and everywhere always made it impossible until the past summer, when I thought that I would have a good rest with my old friends and folks.

"But strange are the ways of mice and men: no sooner had I arrived in Melbourne than a series of receptions and concerts started which made all thoughts of a vacation flee instantly. Melbourne is about sixty miles from Winchelsea, my home town, which has a population of some 700 people. However, it seemed that 699 had made the trip in order to meet me. I made the trip home by car and all along the way my old school chums greeted me. As a farm girl, I had done much horse-back riding and it seemed the roads were full of old friends, many of them mounted.

"When I arrived in Winchelsea, more than one hundred, all mounted, greeted me and escorted me to the Shire Hall for a reception. The schools had declared a holiday and the little hall was crowded. It was necessary for loudspeakers to carry the official greetings, by Allan McDonald, M. L. A., to the crowd outside.

"That evening there was a reception in the Globe Theatre which my father had built, for my four brothers, my sister and myself and the following evening I sang there over a network of the Australian Broadcasting Corporation which carried throughout the entire continent.

"In the three months I spent in Australia I gave sixty concerts and covered about half the continent. I am hoping to finish the other half as soon as engagements permit.

"But speaking of engagements, you can see that my 'vacation' plans disappeared and frankly, now as I look back at the visit, I am wondering just whom I did see and whom I did not. It was a hectic experience but certainly the most interesting of my life."

Public Response to Opera Keen

Questioned concerning the type of vocal work preferred by her home folks, Miss Lawrence said that although Lieder were greatly appreciated and desired, audiences wanted arias.

"As a matter of fact," she said, "I find in my travels that audiences are familiar with my program numbers. Abroad, or in Europe rather, people go to operas and sing along with the artists and if one of them happens to 'break' in the midst of an aria, some one in the audience is very likely to give him the correct cue or carry on temporarily.

"My experiences in the United States have been particularly happy. I must not forget the women here; they are doing a wonderful work in organizing concerts and sponsoring performances. They really are geniuses and they are playing very important roles in carrying this message of music into all parts of this country.

"Music here is growing rapidly. I am particularly interested in the American composer and I want to assist him. As a matter of fact I took some American songs back home with me to show audiences there what is happening in this country.

"It seems to me that the time is opportune especially for American composers to concentrate upon opera. Europe is temporarily out of the picture and American composers should seize this wonderful opportunity to develop a real American idiom especially in opera."

An Extensive Repertoire

Known primarily as a Wagnerian singer, Miss Lawrence said that her repertoire includes practically all the dramatic soprano roles.

A believer in realism in stage craft, Miss Lawrence was the first Brünnhilde at the Metropolitan to ride Grane directly into Siegfried's pyre in Die Götterdämmerung at the Metropolitan.

"Now that is accepted as routine," she said as she dashed off to keep a luncheon engagement, long overdue and interrupted by the interview which in turn had interrupted a Metropolitan rehearsal.

H. A. S.

Keyboard Artists Prominent in N. Y. Recital Span

Return of Flagstad, Rethberg, Pinza, Anderson and Menuhin Are Features—Thomas Continues Series—Feuermann in Cello List—Don Cossack Chorus Thrills—Many Newcomers in Debuts

Pianists had rather a field day, or series of days, in the recital fortnight in New York from Nov. 21 to Dec. 5. No less than sixteen keyboard artists appeared during this period in leading Manhattan halls, including several newcomers. This department far overbalanced all other musical ones in the preholiday representation.

Established favorites who offered their first seasonal concerts in the metropolis included Kirsten Flagstad, Elisabeth Rethberg and Ezio Pinza in joint recital, Marian Anderson, and Yehudi Menuhin. John Charles Thomas gave the second of his series, a list devoted to British works. Roland Hayes, tenor, returned, as did the Don Cossack Russian Male Chorus. Emanuel Feuermann, cellist' was another prominent recitalist.

The piano contingent included Storm Bull, Aurora Mauro-Cottone, Lolita Gainsborg, Marcel Maas, Aldo Solito de Solis, Violette and Helene Coffer-Chantal in a duo program, Emile Baume, Nadia Reisenberg and Webster Aitken (heard in New Friends of Music events), James Mannix, Katherine Bacon (concluding her Beethoven cycle), Isabelle d'Ambrogio, Alton Jones, Zadel Skolovsky and Ozanne Marsh.

Additional violinists appearing were Arthur LeBlanc, Vincent Botticelli and Helen Teschner Tas (New Friends of Music). The vocal contingent included also Cyra Abend, Virginia Foley, sopranos; Oliver Stewart, tenor, Vance Campbell, baritone, and Olive Grove, soprano, and George Baker, baritone, the latter pair in a Gilbert and Sullivan recital. The Babylon Festival Chorus, under Christos Vrion, was assisted by Thelma Spear Lewisohn, soprano. Lucie Bigelow Rosen, thereminist, gave a program on that unique instrument.

Aurora Mauro-Cottone in Debut

If her debut recital in Town Hall on Nov. 21, is an indication of her musical prowess , Aurora Mauro-Cottone, pianist, a pupil of Maria Carreras, is to be watched. For the newcomer of a musical family not only gave evidence of digital dexterity and skill but also demonstrated that musicianship is another of her attributes.

Her formal list opened with Bach's second partita in C minor, a stylistic delineation of this composer. Control of dynamics, keen appreciation of the tempi of the various sections and agile finger work were all revealed. Beethoven's Opus 110 sonata further disclosed that Miss Mauro-Cottone not only can differentiate between Bach and Beethoven but that she also is aware of the latter composer's mature style. Phrasing, nuancing, a complete dynamic palette and control of sonorities were all revealed and the final *fuga* was scintillant in its offering.

A group of Chopin followed, all meticulously real with the best work in the F minor Ballade, op. 52 and recital concluded with Ravel, Granada and Albeniz numbers. Needless to say the large audience was keenly appreciative and gave manual demonstration.

Storm Bull in Unhackneyed List

An unhackneyed program was given by Storm Bull at his Town Hall debut on Nov. 21. The Bach Partita in B flat major, Liszt's The Valley of Obermann, Ravel's Scarbo (No. 3 from Gaspard de la Nuit), the Grieg G minor Ballade (op. 24), a Bartok suite (op. 14), and Grainger's paraphrase on Tchaikovsky's Flower Waltz comprised his formal list. Mr. Bull (born in Chicago), a relative of Grieg and a pupil of both Bela Bartok and Percy Grainger, was heard to special advantage in their works, the Bartok being particularly suited to his style. Fleetness, facility and surety of technic, combined with poetic sensitiveness and a strong feeling for form and design, as well as keen rhythmic sense, are Mr. Bull's outstanding assets. The Ravel number also benefitted by the subtlety of nuances and a delicately adjusted scale of dynamics. A large audience received Mr. Bull enthusiastically, and one of the encores, Grainger's Spoon River, found him at his best.

Photo by De Bellis

YEHUDI MENUHIN

KIRSTEN FLAGSTAD

Emanuel Feuermann in Solo List

Making a welcome return to the major recital platform, Emanuel Feuermann, popular cellist, drew an audience that enjoyed every moment of his ministrations at Carnegie Hall on Nov. 22. He played a Mendelssohn sonata, opus 58 (seldom heard these days) de Falla's Suite Populaire Espagñol, Brahms' F major sonata, and a shorter collection of shorter numbers by Dvorak, Fauré, Canteloube, Davidoff.

Feuermann's musical qualities, complete technical control and graces of delivery and tone, endeared him to his hearers and convinced them anew that they were communing with one of the great modern masters of the cello. He had the additional advantage of the superior piano partnership of Franz Rupp.

The Mendelssohn music, despite its age and some paleness, appealed through the romantic flavor appropriately voiced in the Feukermann style. The de Falla composition turned out to be a group of Spanish folksongs beautifully harmonized and cleverly varied in craftsmanship.

Lolita Gainsborg in New Scores

A new sonata, op. 9, by Paul Creston, had its premiere on Nov. 22 when Lolita Cabrera Gainsborg, Brazilian-American pianist, appeared in Town Hall. The score is plainly piano music, written to exploit the lyric as well as the percussive potentialities of the instrument. The second movement, an allegretto grazioso, is particularly ingratiating. In a word it is sturdy music and the pianist played it with incisiveness.

Two other novelties were a prelude and a sarabande by Mortimer Browning, adroit and well-knit and given sympathetic readings by the pianist to whom they are dedicated. Marion Bauer and Mrs. H. H. A. Beach were other Americans represented on the pianist's list which also included Mozart, Mendelssohn and Brahms scores. Mme. Gainsborg is a musician of intelligence and keen understanding.

Marcel Maas Heard

The program selected by Marcel Maas, Belgian pianist, for his Town Hall recital on Nov. 24 indicated that he is a mature player, one secure in technical equipment and eclectic in the matter of repertoire. His reading of that list also indicated that M. Maas has individual ideas and is not one to be bound exclusively by tradition. Opening his list with Beethoven's D minor sonata, op. 31, No. 2, the pianist gave it a virile delineation, dexterous and scintillant but somewhat personalized, especially in the matter of tempi and dynamics.

The Franck prelude, chorale and fugue was more sympathetically treated, but again found virtuosic consideration. In a group of Debussy, M. Maas was at his best interpretatively, subtle nuancing being preeminent in his reading. Bach's toccata and fugue in C minor and five sonatas of Scarlatti completed his formal schedule. The player was cordially received by a comfortable audience.

Aldo Solito de Solis in Piano Works

Aldo Solito de Solis, Spanish pianist, who had appeared in New York about a dozen years ago and had lived for some time in London, returned to give a Carnegie Hall recital on Nov. 24. Brilliant technical facility was demonstrated in an opening Pastorale and Capriccio by Scarlatti. The Brahms variations and fugue on a theme by Handel were given an accomplished reading, tonally suave and with no apparent digital difficulties, but there was room for reservation as to the stylistic treatment. The Franck prelude, chorale and fugue fared best in the cumulative crescendos of the fugue, while the final groups of music by Scriabin, Debussy, Pick-Mangiagalli and Chopin again impressed by their brilliant tonal dress rather than by evocation of the inner spirit of each. Mr. de Solis had a warm success with his audience. The list was extended by several extras.

Photo by de Flaugergues

MARIAN ANDERSON

EMANUEL FEUERMANN

Rosen Theremin Recital

Lucie Bigelow Rosen was heard in a theremin recital at Town Hall, Saturday. afternoon, Nov. 25. This novel instrument has great potentialities; it offers a wide range of dynamics and pitch; and the matter of tonal quality and coloring present an intriguing problem. Within the scope of its present development, Miss Rosen showed herself a sensitive musician, with a fine feeling for nuance and phrase. The soft, slow numbers by Chopin were more successful than the

---

Mark Rubinstein Anniversary

In observance of the 100th anniversary of Rubinstein's St. Petersburg debut, an exhibit of pictures, letters and other mementos of the artist and his associates was opened at the Music Library, 121 East 58th Street, New York City, on Nov. 14. It was to last two weeks, after which it was to visit other cities. In connection with this event, a Rubinstein Memorial Committee had been formed under the chairmanship of Josef Hofmann, Rubinstein's most famous pupil. Members of the committee included:

Walter Damrosch, Ernest Hutcheson, Jascha Heifetz, Serge Koussevitzky, Mischa Elman, Catherine Drinker Bowen, Efrem Kurtz, Dorothy Lawton, Lotte Lehmann, Josef Lhevinne, Leonard Liebling, Condé Nast, Eugene Ormandy, Sergei Rachmaninoff, Fritz Reiner, Moriz Rosenthal, Artur Rubinstein, Deems Taylor, Barbara von Meck, Carleton Sprague Smith, Theodore E. Steinway and Olga Samaroff-Stokowski.

AT RUBINSTEIN EXHIBITION
L. to R.: Rosina Lhevinne, Robert K. Haas, Catherine Dunker Bowen and Josef Lhevinne.

Recital and Reception Held at Beethoven Association

In commemoration of the hundredth anniversary of the concert debut of Anton Rubinstein, a short recital and reception were held Nov. 2, at the Beethoven Association under the joint auspices of Steinway and Sons and Random House, the publishing firm which has recently issued a life (called Free Artist) of Rubinstein and his brother Nikolai, by Catherine Drinker Bowen.

Guests of Honor Make Addresses

The guests of honor were Dr. Walter Damrosch, Mrs. Bowen, Josef Lhevinne and Theodore E. Steinway. All made addresses except Mr. Lhevinne, who played three Rubinstein compositions, and added an encore by that composer. Leonard Liebling introduced the speakers and told some anecdotes about the celebrant. Some 150 persons prominent in musical, literary and social circles attended the reception.

Large Scope of Interpretative Talent Is Revealed

Brahms Hungarian dances. But most interesting on the program were the scores especially written for the theremin and orchestra: the first movement from the concerto in F, by Mortimer Browning, and the two symphonic movements by Jeno Von Takacs. For this occasion the orchestral parts were arranged for the piano by the composers. In both the writing and the performance there seemed to be an awareness of a new medium which might be interesting as an orchestral voice. Miss Rosen was warmly received. Frank Chatterton supplied smooth piano accompaniments.

Violette and Helene Coffer-Chantal in Duo-Piano Works

Reappearing in Town Hall (Nov. 25), where they had made an appearance in the previous season, Violette and Helene Coffer-Chantal, accomplished French duo-piano artists, gave a program marked by discrimination and taste. The list opened with Mozart's sonata in D major, wherein the pianists showed their knowledge of tradition and vital musicianship in a reading of effective contrasts and well fused tonal qualities. Brahms' variations on a theme by Haydn were evoked with warm use of tonal coloring and stirring sonorities. The final groups were devoted to Chopin's rondo, op. 73, a romance and valse by Arensky, Ravel's Prelude à la Nuit and Malagueña, and Saint-Saëns' Scherzo, op. 87, the last given an authentic interpretation, as the performers had played it with the composer's approval. The Misses Coffer-Chantal again revealed their unanimity of purpose in readings of power and effectiveness. The audience showered applause in generous measure, and many recalls were granted.

Emile Baume in 3-Composer List

Emile Baume, French pianist, heard in New York in several recent seasons, gave his first recital of the autumn at Town Hall, Sunday afternoon, Nov. 26. He restricted his program to three significant composers—Handel, with his Chaconne in G; Liszt, with his sonata in B minor, and Chopin, with the dozen etudes of op. 25. At his best in Romantic works, Mr. Baume brought digital fleetness to his playing of the Handel variations, but succeeded in being most communicative in the stormy Liszt sonata and in the Chopin group. The etudes were played with compelling ardor and a technical mastery of brilliant sort. Temperament in rich measure marked Mr. Baume's performances, and the audience reaction was markedly enthusiastic. At the close a number of encores were given.

Photos by Browne & Browne

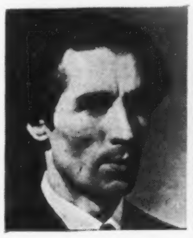
VIOLETTE COFFER-CHANTAL

HELENE COFFER-CHANTAL

Arthur Le Blanc Returns

Billed as "Acadia's poet of the violin," Arthur Le Blanc in his second New York recital within a few months ably lived up to that title on Nov. 26 when he appeared in Carnegie Hall. Mr. Le Blanc's approach to his program was keenly sensitive and poetical throughout, and his tone proved opulent and golden in texture. His technic is sure and suave, his appreciation of style was readily apparent and his intonation impeccable.

Tartini's G minor sonata, opening his program, was delivered with tasteful appreciation. The prelude from Bach's E major partita for violin alone was illustrative of his technical skill; and in the ensuing first sonata, op. 78 of Brahms, Mr. Le Blanc gave a deeply sensitive reading that ended with a scintillant allegro. Fauré's A major sonata found him revealing innate musicianship. He completed his list with Debussy, Wieniawski-Kreisler, Paganini, Dvorak-Kreisler and Pugnani-Kreisler items. Sanford Schlussel was ably cooperative at the piano.



EMILE BAUME

HELEN TESCHNER TAS

Reisenberg Assists Budapest Group

The New Friends of Music late Sabbath program in Town Hall on Nov. 26 presented Nadia Reisenberg, pianist, Augustin Duques, clarinetist, and members of the Budapest Quartet. Miss Reisenberg was heard in the first two trios, Op. 1, of Beethoven with Josef Roisman and Mischa Schneider, first violinist and cellist of the quartet.

Miss Reisenberg revealed admirable ensemble playing on this occasion, finely adjusting her part of the reading with that of her associates, who disclosed excellent musicianship.

Roland Hayes in Town Hall Program

In a program ranging from old Italian songs to German Lieder, modern French items and Negro Spirituals, Roland Hayes, tenor, gave a notable display of stylistic singing in Town Hall on Nov. 26. A sincere and penetrative interpreter, Mr. Hayes brought sympathy and keen understanding especially to his German group. The Italian songs found him in splendid estate while two examples of early French scores, a song of the thirteenth century and an aria from Rameau's Dardanus, displayed his control of tone and color. Mr. Hayes' treatment of Spirituals needs no additional comment at this time.

Jaroff's Don Cossack Chorus Returns

The second concert in the Hurok Carnegie Hall Series (Nov. 27) brought back the original Don Cossack Chorus, conducted by Serge Jaroff, for their first New York appearance of the season. With a capacity audience including many compatriots, these former officers of the Czar's armies exerted their familiar dynamic spell. Opening their program as usual with a collection of liturgical numbers, by Bortniansky, Tchesnokoff, Gretchaninoff and Tchaikovsky, the singers gave forth prodigally those remarkable gradations of tone from the faintest and most polished *mezza-voce* singing to thundering crescendos. In the second part, devoting themselves to the secular, they ranged from a version of the Coronation chorus in Moussorgsky's Boris (rather tame without its fine orchestration), to Rimsky's Song of India and various soldier and folk ditties, done in many cases with humor of original sort. The efficient Serge Jaroff conducted with military snap and dispatch, and the program was lengthened considerably by additional numbers, to overwhelming applause.

Virginia Foley Sings

With the reliable Stuart Ross furnishing admirable pianistic collaboration, Virginia Foley, soprano, appeared in Town Hall on Nov. 27 in a program that tended strongly toward the Italian side. A lyric soprano of coloratura propensities, Miss Foley presented airs of Donaudy, Respighi and Santoliquido, Lieder of Reger, Trunk and Strauss, French items of Duparc, Poulenc and Poldowski and an English section. The voice is not overlarge in tessitura or volume and would probably prove more advantageous in a smaller auditorium. Interpretative ability not fully realized was apparent in some of the Lieder.

Katherine Bacon Ends Cycle

Katherine Bacon brought her cycle of Beethoven piano sonatas to a successful conclusion in Town Hall on Nov. 28 when she presented her seventh program. Miss Bacon's list opened with the E flat, op. 7 score, followed with the Pathetique and after the intermission came the G major, op. 79, the F sharp, op. 78 and the C minor, op. 111. The pianist again gave a musicianly consideration of her list. The Pathetique was treated with virility and *brio*, while the finale to her list demonstrated again her gift of lyric pianism.

Oliver Stewart in Varied List

Oliver Stewart, tenor, was the recitalist in Town Hall on the afternoon of Nov. 30 in a program which included arias of Handel, Gluck, Arne, Debussy and Thomas, a group of Lieder, several Gallic items and scores by modern native writers including Clara Edwards, Carlton Colby, Grace Leadenham Austin, Wintter Watts, Jessie Moore Wise and Richard Hageman. Mr. Stewart disclosed a voice of wide tessitura, of attractive color and expressively used. Stuart Ross, at the piano, gave able collaboration.

ZADEL SKOLOVSKY

ALTON JONES

Rethberg and Pinza in Town Hall Series

The second concert in the Town Hall Endowment Series on Nov. 29 brought a joint recital by Elisabeth Rethberg, soprano, and Ezio Pinza, basso, both of the Metropolitan, where two nights previously they had opened the season. Each offered two groups of solo numbers, and together performed the duet, Io t'abbraccio from Handel's Rodelinda and Rossini's nocturne, La Pesca.

Mme. Rethberg was in excellent command of her rare vocal qualities and feeling interpretations, as vouchsafed in delightfully voiced and richly sympathetic versions of a group of four Schubert Lieder, and a mixed group of Mendelssohn, Brahms and Hugo Wolf. Mr. Pinza brought his fine tonal endowments, vitality of conception and breadth of portrayal to airs by Handel, Monteverdi, Sarti, Mazzaferrata, Franck, Debussy and Fauré. Excellent diction was a characteristic of both singers' art.

So popular with their audience was the genial personal appeal of these notable vocalists that many recalls were granted and a number of extras prolonged the artistic and finely sung program. Fritz Kitzinger was a scholarly and unobtrusive accompanist.

Marian Anderson Appears

Marian Anderson, in her first New York recital of the season, on Nov. 29, at Carnegie Hall, ventured into unaccustomed channels, when she put her voice and artistry at the disposal of a group of rarely heard compositions.

Miss Anderson offered a group of four Spanish compositions by Pablo Esteve, Jose Bassa, Fernando Obradors, and Granados. These, in Miss Anderson's

(*Continued on page 36*)

Photo by Herbert Mather

ISO BRISELLI, VIOLINIST,

unmindful of the risk to his fingers, experiments in what was formerly merely a hobby, mixing chemicals. He believes he is nearing discovery of a composition which, when placed over the varnish of a violin, will protect it from changes in temperature and atmosphere.

Metropolitan Opera Offers Array of Masterpieces

Repertoire of Opening Weeks Includes Orfeo, Boris Godounoff, Meistersinger, Tannhäuser, Aida, Rosenkavalier and Walküre—Mignon with American Singers—Debuts by Annamary Dickey, Walter Olitzki and Eyvind Laholm

Although the opening period of the Metropolitan Opera, following the season's inaugural on Nov. 27 with Simon Boccanegra, presented no novelty or revival, the bills prepared by General Manager Edward Johnson and his associates offered an unusually enticing array of important works. Between Nov. 29 and Dec. 6, the repertoire included Gluck's Orfeo, Moussorgsky's Boris Godounoff, Wagner's Tannhäuser, Die Meistersinger and Die Walküre, Strauss' Der Rosenkavalier and Verdi's Aida. Thomas' Mignon, while hardly of equal calibre, offered a cast of largely American makeup. The period saw the return of some of the most popular and eminent artists in the company, and also included three debuts, those of the Americans, Annamary Dickey as the Shade in Orfeo and Eyvind Laholm as Siegmund, and of Walter Olitzki, German buffo bass, as Beckmesser.

The First Orfeo

The initial performance this season of Gluck's Orfeo ed Euridice, styled by General Manager Johnson the artistic highlight of a year ago, was marked on Nov. 29 by two things: Artur Bodanzky had long been identified with this score and it was fitting that in his memory his successor, Erich Leinsdorf, paid tribute to the late Germanic repertoire leader.

Before the third act, Mr. Leinsdorf led the orchestra in Mozart's Trauermusik while the audience stood. It was a simple, unaffected tribute.

The other feature was the debut of Annamary Dickey, American soprano, who won a contract in last year's Opera Auditions of the Air. As the Happy Shade, Miss Dickey had little to do, but did it in a manner which indicated potentialities, if not complete assurance.

Kerstin Thorborg has made a careful study of Orfeo's role and she delivered it with authority, dignity, understanding of its emotional gamut and musical felicity. Irene Jessner was a stylistic Euridice, vocally and histrionically competent. Marita Farell's Amore was well sung, and she looked the part.

The choral singing was truly notable, while the ballet ably carried out its important assignment. The lighting and staging were consistently in character. Mr. Leinsdorf made no effort at personalizing the performance but read the score with full understanding of its moods and appreciation of Gluck's style. The performance merited the acclamation which the large audience gave it.

Mignon with American Artists

The presence of several native singers added interest to the season's first Mignon on Nov. 30. The cast was headed by Risé Stevens, who made her debut last season in the title role, and again gave distinction to her portrayal through the human quality and intelligence of her acting, the plastic grace of her movements, and her warm and feeling evocation of vocal line. She scored especially with Connais-tu le pays and gave dramatic power to the opening monologue in the garden scene. Throughout the evening she had enthusiastic recognition before the curtain.

Richard Crooks, returning in excellent voice, was suavely lyrical as the romantic Wilhelm Meister, one of the highest points being his perfect vocalization of the Adieu, Manon in Act II. This was singing to be gratefully remembered. The rather youthful Philine of Josephine Antoine has gained in surety, her voice on this occasion sounding fuller than in the past, and her accomplished treatment of Je suis Titania scoring the expected ovation. She also dresses this scene appropriately in Grecian costume. Nicola Moscona gave prodigally of his large, resonant voice as Lothario, presenting a dramatic portrayal of dignity.

FRIEDRICH SCHORR GIVES POINTERS ON SINGING

to members of the Washington Square College Chorus of New York University during a lecture on Words and Tone. In addition to singing leading baritone roles in the Wagnerian repertoire at the Metropolitan, Mr. Schorr will do some teaching this season.

One of the best bits of the evening was Helen Olheim's brief scene as the swaggering Frederick, the gavotte being sung with bravura and sparkle. Alessio de Paolis made a deft protrait of the foppish Laerte, showing that his real field is opera buffa. John Gurney gave all possible brutality to Jarno, the gypsy chief, and also doubled cleverly as Antonio. The chorus was adequately animated and in general the orchestral reading, while not of brilliant sort, was dependable under Wilfred Pelletier's direction. The ballet danced briefly in Act I.

Boris Godounoff Exerts Spell

To follow in the footsteps of Chaliapin, who immortalized the title role of Moussorgsky's Boris and made it peculiarly his own, was no easy task for Ezio Pinza. However, in his first essays last year he showed that he could build a fully rounded, individual and carefully thought out characterization, and imbue it with all the drama and excitement that it demands. He now has even improved, notably during the last scene with his son, when with tenderness and pathos he affects his hearers deeply.

At the first performance of this season, Dec. 1, there were certain changes from the previous cast, some for the better, and some not so felicitous. Vocally, Norman Cordon's Varlaam was excellent, and he missed none of the humor which Lazzari used to offer. Nicola Moscona made a dignified Brother Pimen; Charles Kullmann a lyrical, vivid and dashing Dmitri; Alessio de Paolis a sly and sufficiently sinister Schouisky; and Kerstin Thorborg again provided one of the more vital moments of the evening with her fiery singing of Marina. Others who stood out in smaller parts were Leonard Warren as a tasteful and smoothly singing Rangoni; and Irra Petina, a feeling and spirited Feodor. Ettore Panizza might have put more Russian fervor and "growl" into parts of the Moussorgsky music.

Die Meistersinger at Saturday Matinee

With the tragic death of Artur Bodanzky, the Metropolitan suffered a grievous loss. However, the organization is fortunate to possess the services of a young conductor who proves to be an outstanding acquisition.

In his first Meistersinger performance of the season, on Saturday afternoon, Dec. 2, Erich Leinsdorf inspired both orchestra and cast with an enthusiasm that gave the performance extraordinary pace and zest. In spite of some erratic tempi here and there, Leinsdorf showed once again that he is an exceptionally informed and brilliant man with the baton.

The chief interest of the afternon centered in the debut of Walter Olitzki as Beckmesser. He showed fine ability even if he lacked some of the bite and malice the part calls for. He sings well and has a true comic flair. He was at his best in the last act, when he stressed the pathos of the character rather than the humor.

Charles Kullmann made an attractive and vocally pleasing Walther and Irene Jessner a sweet if somewhat colorless Eva. It is hardly necessary at this late date to enlarge upon Friedrich Schorr's Hans Sachs, a convincing interpretation artistically voiced.

Others in the cast were Karl Laufkoetter as the ebullient David; Karin Branzell, a rich-toned Magdalena; Herbert Janssen, Kothner; and Emanuel List, resonantly musical and benign as Pogner.

HILDE REGGIANI,

new coloratura soprano of the Metropolitan Opera, made her debut as Gilda in Rigoletto on Dec. 7.

Der Rosenkavalier Returns

Merry and melodious, splendidly cast and stimulatively performed, Strauss' great comic opera gave high pleasure to a large and intent audience on Dec. 4.

Erich Leinsdorf led the work for the first time in his young life, and convinced again that he is a virtuoso with the stick, a firm commander of the orchestra and a musician of wide versatility. He made the Strauss score sparkle and sing, and accompanied the vocalists with unusual insight and flexibility.

Lotte Lehmann reappeared in her famous impersonation of the Princess and showed anew that no one excels her in voicing and acting the charm and gentle pathos of the role. She was in her best estate and aroused warm response with her sincere feeling and infinite art.

Emanuel List adds constantly to the comedy and propulsiveness with which he delineates and delivers the rotund Baron Ochs. His every moment on the stage is arresting.

Risé Stevens, visually lovely, was a delightful Octavian, romantic and mischievous. Her singing embodies all the subtle requirements of the part. Marita Farell, a pretty Sophie, could improve the smoothness and phrasing of her measures. John Carter, the boudoir tenor of the play, revealed weak tones, perhaps due to excessive nervousness. Norman Cordon and Doris Doe were the outstanding contributors of the rest of the cast.

The First Walküre

The first of The Ring Cycle music dramas to be heard this season, Die Walküre, sung on Dec. 6, was the medium for the debut of a native tenor, Eyvind Laholm. Heard last Spring with Kirsten Flagstad in an excerpt from Tristan, presented by the Philharmonic Society, Mr. Laholm has appeared previously in Chicago and had much operatic experience abroad.

His union with the Metropolitan provides that organization with another Helden-tenor, intelligent and skilled in Wagnerian tradition and one to whom the excruciating demands of the music drama's vocal line provides no unsurmountable difficulties. Physically, he reflects what the eye demands in a Siegmund, Siegfried or Lohengrin. Vocally,

(*Continued on page* 36)

N. Y. Orchestral Concerts Include Rachmaninoff Cycle

Russian Composer-Pianist Appears with Philadelphians—Boston Symphony Offers Second All-American List—Philharmonic Returns from Tour, with Kreisler as Soloist in His New Version of Tchaikovsky Concerto

Outstanding in novelty among the orchestral programs heard in New York between Nov. 25 and Dec. 7 was the opening of a Rachmaninoff cycle by the Philadelphia Orchestra, with the composer as piano soloist. The first concert took place on Nov. 26, with subsequent events scheduled for Dec. 3 and 10.

The Boston Symphony on Nov. 25 gave the second of its two notable programs by American composers, Serge Koussevitzky conducting scores by Edward Burlingame Hill (Ruth Posselt, violin soloist), William Schuman, Howard Hanson and John Alden Carpenter.

While the New York Philharmonic-Symphony Orchestra was absent on tour between Nov. 20 and Dec. 7, the ensemble returned on the latter date with a concert in which Fritz Kreisler was the soloist in his new version of the Tchaikovsky Concerto, under Barbirolli.

Toscanini also led a special concert of the NBC Symphony Orchestra at Carnegie Hall in which Beethoven's Choral Fantasy and Ninth Symphony were given, with the Westminister Choir and soloists assisting.

Bostonians' Second American Program

Second concert of all-American music, Boston Symphony Orchestra, Serge Koussevitzky conducting; Ruth Posselt, violinist, Dorothy Maynor, soprano, and Leonard Franklin, soloists; Carnegie Hall, Nov. 25, afternoon. Program:

American Festival Overture, William Schuman; Violin Concerto, Edward Burlingame Hill; Third Symphony, Howard Hanson; Skyscrapers, John Alden Carpenter.

The second concert which Serge Koussevitzky and his orchestra devoted to American music, at Carnegie Hall, had as large and absorbed an attendance as the first.

William Schuman's American Festival Overture opened the program. He starts his essay with three notes which he says are the call when New York small boys desire to get together to play. This lively piece of music, racy and humorous (ending with a jolly fugue) has native tang, and attracts also with its fanciful orchestration.

The violin concerto by Edward Burlingame Hill had its metropolitan premiere. The work, in the usual three movements, with the traditional manner of contrasting themes, moods and tempi, made an engaging impression. Mr. Hill, a veteran in instrumental writing, treats his material with cleverness and charm. That material, by the way, is as tasteful as it is dignified. The work had the advantage of solo performance by Ruth Posselt, an artist of insight and fancy, and a fully equipped virtuoso.

Dr. Howard Hanson contributed his third symphony, an opus that represented the highlight of seriousness and compositorial mastory at this concert. It is music intensely felt, music consistently important and vital. The subject backgrounds are distinctive and strong. The short and choppy motifs of a certain modern school do not appeal to Dr. Hanson. His flow of melody maintains a long line and speaks spaciously, particularly in the slow movement, expressive and achieving real heart-tug. Throughout the whole score there is evident, too, the thought of the intellectual musician and the hand of the adept craftsman.

Of John Alden Carpenter's Skyscrapers, familiar both as a ballet and concert number, it need only be said that the music retains its inherent variety and vim, its high descriptiveness and touches of irony.

The short vocal parts of the Carpenter work had splendid treatment from the two soloists (both colored), Dorothy Maynor, soprano, and Leonard Franklin, tenor. The former's ample and rich voice was well balanced by the light lyric tones of her partner, making his debut on this occasion.

Too much praise cannot go to Serge Koussevitzky for his generous sponsorship of the pair of concerts featuring American composers and performers. It was a timely and intelligent gesture. The masterful playing of the orchestra added a hundredfold to the enjoyment, and to the effectiveness of the programs.

Rachmaninoff Opens Cycle with Philadelphians

First concert of all Rachmaninoff cycle, Philadelphia Orchestra, Eugene Ormandy conducting; Sergei Rachmaninoff, pianist, soloist; Carnegie Hall, Nov. 27. Program:

Piano Concerto No. 1; Symphony No. 2; Rhapsody on a Theme of Paganini.

In the three Sunday evening concerts by this orchestra, led by Eugene Ormandy at Carnegie Hall in conjunction with pianist-composer Rachmaninoff, the latter's music and playing made up all the programs, and in the final event he also appears as a conductor.

The initial program consisted of Rachmaninoff's first piano concerto, his second symphony and his Rhapsody on a Theme by Paganini.

All three works are stamped with the romanticism, the abundant luscious melody, the harmonic beauty and the brilliant constructive skill that have made Rachmaninoff's music so lastingly popular. The first concerto, written when the composer was only eighteen, already shows the coming master. (By the way, the Rhapsody was created by Rachmaninoff exactly forty-three years after the first symphonic attempt. He is now in his sixty-seventh year.)

His keyboard art and impassioned delivery were in customary evidence at this concert, and stirred his hearers to constant expression of enthusiasm. The audience arose in tribute when Rachmaninoff made his first entrance.

Ormandy contributed affectionate and finical support, and his orchestra (stationed as it used to be before Stokowski reversed its traditional seating order recently in New York) gave of its best in tone and execution.

Kreisler Plays His Tchaikovsky Arrangement

New York Philharmonic Orchestra, John Barbirolli, conducting, Fritz Kreisler, violinist, soloist, Carnegie Hall, Dec. 7. Program:

Overture to Der Freischütz, Weber; *Concerto for Biolin and Orchestra, Thaikovsky, in new arrangement by Fritz Kreisler; The Fountains of Rome, Respighi; Overture to Tannhäuser, Wagner.

* First orchestral performance in the United States.

Following its tour of a fortnight or more, the Philharmonic Orchestra returned, with John Barbirolli conducting a program of repertoire works except for the novelty of the occasion, Kreisler's adaptation of the Tchaikovsky concerto. There was also a degree of the unusual in that violinist's first appearance with the orchestra in some seventeen years. He was warmly greeted on his entrance, and throughout there was testimony to the esteem in which he is held by the audience.

The Kreisler reworking, previously heard in Europe, aims to pull together the somewhat loose form of the Russian composer's score and to some extent, though not drastically, touches up the orchestration. The opening movement omits part of the first and all of the second *tutti*, abbreviates and somewhat develops the cadenza thematically so that it leads into the second theme directly. He also prunes away part of the ending of the second movement, joins it to the third with only a few chords, and amplifies the closing measures of the work. The impression made was of greater directness, but also with a sacrifice of some of the easy lushness of the melodious work, which after all is more of an exotic *tour de force* than stern intellectual pabulum.

Kreisler's performance was sensitive, thoughtful, and moving, excelling in the slow movement with a rarely poetic reading. But the final impression was of removing some of the icing from a sugar plum. It will be interesting to see whether the new version will succeed in generally replacing the previously accepted one.

The orchestra was heard in a particularly imaginative, atmospheric reading of the Respighi poem, and in the Weber and Wagner overtures gave straightforward readings of marked dynamic variety. Barbirolli and his men were warmly welcomed.

Toscanini Leads NBC Orchestra

Through the extreme discourtesy of the Junior League, only the daily press was furnished tickets for the Carnegie hall concert (Dec. 2), sponsored by that organization. Consequently the Musical Courier does not feel called upon to review the event. The NBC Orchestra, led by Toscanini, played Beethoven's Choral Fantasy and the Ninth Symphony. Soloists were Anna Dorfmann, pianist; Jarmila Novotna, soprano; Kerstin Thorborg, contralto; Jan Peerce, tenor, and Nicola Moscona, bass, with the Westminster Choir.

Melchior Soloist at First Concert in Center Theatre Series

Lauritz Melchior, Metropolitan Opera tenor, was the soloist at the first of a series of popular-priced Wagnerian programs in the Center Theatre, New York, on Dec. 3. An audience of 4,000 applauded the program arranged by Mayor F. H. La Guardia and Horace Johnson, director of the New York City WPA Music Project. Frieder Weissmann, who made his New York debut last summer at the Lewisohn Stadium, conducted the New York City Symphony Orchestra.

Mr. Melchior, in splendid vocal form, presented the Forge Scene from Siegfried and the Spring Song from Die Walküre. The latter he was forced to repeat. The remainder of the program included the Rhine Journey from Götterdämmerung, the Forest Murmurs from Siegfried, the Ride of the Valkyries, and the Siegfried Idyll. Mr. Weissmann conducted with authority.

On Dec. 17, Friedrich Schorr will be heard in excerpts from Die Meistersinger.

GUILA BUSTABO APPEARING IN THE HAGUE

with the Residentie Orchestra under Carl Schuricht's baton following her tour of Scandinavia.

Composers Neglect Verse of Great Poets in Song Writing, Says Singer

Henry Blanchard, Baritone, Deplores Tendency of Many Writers to Pass Over Finest Lyrics

"The songs of Shakespeare, the lines in fine print we either skip entirely or read in haste," says Henry Blanchard. "As they stand they are immortal, but how most of them have escaped another and obvious kind of immortality is difficult to understand.

"Another problem for speculation is why great composers generally are so seemingly neglectful of the poems of the greatest poets. Schubert set poems by Schiller and Goethe, but he set more by Wilhelm Müller, a poet not significant. With the exception of several lesser songs on poems by Goethe, Brahms used great texts only once, when he came to the Bible. Hugo Wolf composed music for fifty-three poems by Goethe but he reached unique heights through ninety lyrics by Paul Heyse, and fifty-five by Eduard Mörike. How many German-speaking people today read Heyse for the sake of Heyse, or Mörike for his own sake, or any of the countless unknown poets on whom geniuses of the song have lavished their wealth?

"The situation with regard to English poetry is even more troubling. English has been blessed with the world's greatest lyric poetry. Yet this heritage has been by and large ignored and few of the greatest poems in English have been used for songs. However, contemporary England seems awake at last, but the depths have not been tapped. The songs of Shakespeare are a case in point.

Shakespeare Songs Set

"While the true heirs of this legacy have been dozing, an Italian, Mario Castelnuovo-Tedesco, has set magnificently thirty-three songs from the plays. Some could be almost popular tunes, were they not so eloquent; others are as trenchant as the texts from which they take their life. The last music for these Shakespeare songs was written in 1924, but the songs are only now being discovered. The settings are fresh, alive, individual, modern, and are frequently disarmingly simple.

"Take, for example, the song called Caliban from The Tempest: there is nothing there, at first glance, to tax more than a moderate piano technique. The voice range is one octave. But the song's aspect of simplicity is misleading. It is Caliban himself brought upon the stage with all his background and atmosphere in a character study of the first water. The song says all there is to say about Caliban and yet leaves the whole picture to be painted by the singer during four brief pages.

"A song equally picturesque but of totally different genre, this time a nature study, is The Horn from As You Like It. It is a dexterous weaving of horn calls till the forest of Arden and the blue haze of distance are as vividly recreated as any stage could do it. Nature painting equally brilliant occurs in the setting of Blow, Blow, Thou Winter Wind, known in the present edition only as Winter Wind.

Descriptive Qualities

"Study the Castelnuovo-Tedesco version of Hark! Hark! the Lark, here called 'Arise'. It is an example of the effect of the same stimulus on minds a hundred years apart. The present accompaniment is as nice a harp effect translated for piano as could be imagined. Likewise from Cymbeline is the great Come to Dust. This is music in the grand manner. The melody haunts like a lamenting voice. It is tragic in the highest degree. Shakespeare himself did no more with his text than the composer has now done with his music.

"The same singularly descriptive, heavy droning bass theme with which Mr. Castelnuovo-Tedesco opens his Overture to Twelfth Night he uses to open the here-called Old Song from that play. The music is at once accompaniment and commentary.

"Mr. Castelnuovo-Tedesco's notable understanding of the English language and its nuances is nowhere more evident than in his setting of the words sung by the First Clown as he begins to dig Ophelia's grave. The scene is grotesque; it is comedy not as something funny but as relief from the heightening tragedy. We merely approach the climax through another temporarily opened door. In sheer comprehension of the power and intent of the words, there is no song in English that surpasses this one from Hamlet.

Recapturing Spirit of Original

"The salient feature of these new songs is that they have in them the spirit that Shakespeare conveyed behind as well as through the words. It is meaningful music for lyrics of great inherent drama. The music describes the performer in the play while it looks down on him with the knowledge and wisdom of the author. Mr. Castelnuovo-Tedesco's secret may lie in his insight into the meaning of words, or his ability to write pungently. The peculiarly English feeling he infuses in this music is a major factor.

"The songs now have their robe. Some of them have their crown. As far as a contemporary can judge of greatness, they have too a new kind of immortality."

ELEANOR STEELE and **HALL CLOVIS,**

duet recitalists, will be heard in an all-duet program at Saybrook College, Yale University, on Dec. 15. The program will be selected from their extensive duet repertoire, which includes music of Haydn, Mozart, Schumann, Schubert, Brahms, special arrangements of Negro spirituals, Stephen Foster works and Mexican folk songs.

ARTHUR LE BLANC,

Canadian violinist, before the Evangeline Monument in Acadia. Mr. Le Blanc gave a Carnegie Hall, New York, recital on Nov. 26. In his recent tour of Eastern Canada, his second of that section, he gave ten concerts. In the Spring he visits the Maritime Provinces appearing in Halifax, St. John, Sackville, Acadia University, Yarmouth and Dartmouth, N. S., and other cities. Earlier this season he appeared in Fitchburg, Mass., and then played at the Chateau Frontenac, Three Rivers and Gardner, Mass. On Dec. 3, he was soloist with the Manchester Symphony Orchestra; 7 gave a Lawrence, Mass., recital; 10 one in Lynn, and 12 in Worcester.

Africa Fetes Crooks On His Leavetaking

Tenor's Cape Town Recital Drew Capacity Throngs

CAPE TOWN.—Our public was taken by storm by the City Hall recital of Richard Crooks, American tenor from the Metropolitan Opera. The audience was wildly enthusiastic and demanded many encores.

Mr. Crooks is certainly one of the greatest singers that has visited the Union, and in a lengthy and varied program, designed to satisfy all tastes, he proved his versatility, artistry, and dramatic power. His pleasing personality and serene stage demeanor immediately won the affections of his listeners.

His operatic arias—Pourquoi me reveiller, from Massenet's Werther and Vainement, ma bien-aimée, from Lalo's Roi d'Ys—were particularly relished. Tchaikovsky, Rimsky - Korsakoff, Handel, Schubert, and many others figured on the effective and thoroughly enjoyed program. The accompanist was Frederick Schauwecker.

Mr. Crooks' South African tour had been organized by Alex Cherniavsky.

REDER WEIL.

Werrenrath Warmly Received in Philadelphia Recital

PHILADELPHIA. — Reinald Werrenrath, baritone, gave a recital at the Zeckwer-Hahn Musical Academy on Nov. 9. Mr. Werrenrath was in excellent voice and was enthusiastically received by a capacity audience. Groups of old Italian songs, followed by Lieder, a Danish group, and finally American songs comprised the well-balanced program. Of the German songs the Schoenberg, Dank,—an early work—was of great interest to the audience. Mr. Werrenrath's presentation of little known songs by such Danish composers as Borrensen and Nielsen added much to an original type of program.

R. N.

German Cities Resume Active Musical Life

According to a wireless dispatch to the New York Times from Europe, the former Polish border city of Katowice in Upper Silesia is to have a State Conservatory of Music under the direction of Fritz Lubrich. According to reports from the Rhineland, the musical season there and in Western Germany is in full swing. Eight concert cycles are to be given in Wiesbaden.

N. Y. State Federation Awards Song Prizes

The song contest held by the N. Y. State Federation of Music Clubs resulted in the awarding of first prize to Granville English for his Wings of a Dove. Second was Henry Holden Huss with Faery Song; third, Ruth Fisher with Bells in the Rain.

The Dance Attains Maturity in the United States

Apostles of Terpsichorean Art, in Solo and Ballet Groups, Now Assisting Orchestras in Regular Series as Special Features—Touring Ensembles Reporting Renewed Interest

By ROSALYN KROKOVER

Twenty years ago, after the end of the war, there was an exodus of European artists to New York. A glance at the concert schedule of 1919 will disclose almost the same number of musical events as are listed today, including names which are also familiar to present day audiences. There was the usual long roster of orchestral concerts, operas, and recitals by pianists, violinists, cellists, singers, and choral and chamber music groups.

One branch, however, was lacking. Only with perseverance might one find the names of Roshanara, V. Kanellos, and the prodigious Fokine.

Precisely three dance recitals were announced for the first half of the season 1919-20. Granted, the schools of Isadora Duncan, Rudolph von Laban, Ruth St. Denis, Ted Shawn, Mary Wigman and Pavlowa existed, but they were known to few, because their headquarters were geographically apart. Nevertheless, these personalities, persevering with their theories, were the ones to raise the dance back to the pinnacle from which it had fallen. Slowly and surely, the renascence developed. The dance began to assume its proper shape in the artistic perspective.

Birth of New Schools

New schools developed — schools not based on the academic classic ballet, but upon a modern approach. Instead of remaining self-sufficient, the dance began an attempt at interpretation of modern phenomena. Like free verse and cacophonic harmony, the modern dance developed and arrived at its fullest expression as an aftermath of the social upheavals of the war.

About 1926, the new school of movement was pushing steadily forward. Martha Graham made her New York debut as an independent concert dancer. The next year introduced Agnes de Mille and Tamiris. The Neighborhood Playhouse was reorganized, and became active as a workshop for American dancers. A recital by Doris Humphrey and Charles Weidman led to the affiliation that has become the Humphrey-Weidman school and concert group. A steady stream followed: Gluck-Sandor and Felicia Sorel organized their Dance Center; Elsa Findlay formed an ensemble presenting Ronny Johansson as guest artist, and later presented Jose Limon; Graham reappeared, this time with a group of twelve dancers. Anna Sokolow, Eleanor King, Lillian Shapero and Esther Junger all made their debuts in 1929. Artists from other countries also became popular, Shan-Kar, Wigman and Escudero had many successful appearances. The Dance Repertory Theatre, the first cooperative venture American dancers had underaken, was organized by Tamiris, Doris Humphrey and Charles Weidman.

The Old Order Changes

As time passed, more people became interested in the dance; more publicity was given it, more books were written about it. By 1934, the old order had changed, giving place to a new, and perhaps healthier one. Artists like Graham, Humphrey, Weidman, Kreutzberg, Holm and Tamiris, were well established, each having an appreciative and growing audience.

Simultaneously the specialists appeared. Goya, Martin, La Argentina, and Enters made triumphant tours throughout the country. Dance schools flourished, and Albertina Rasch, Felicia Sorel, and Sara Mildred Strauss offered rare opportunities for students of ability. Reputable managers began to work with dancers, and Frances Hawkins built up an office which catered exclusively to dance artists. Sorel's use of masks, which she designs and constructs herself, proved an interesting innovation.

All this was a far cry from 1919, and a rebirth of the dance in America. There were many reasons for this new interest. One thing is certain; no freak chance pushed the dance into its present position! Economic laws of supply and demand created that condition. Whatever the reason, since 1919 there has been an increasing demand for dancers, and a consequent supply to meet it.

As Symphonic Soloists

The demand is constantly expanding in such manner as to embrace undertakings considered foolhardy until a few years ago. It is especially interesting to note the increasing popularity of dancers as guest artists on symphonic programs.

(Above)

THE WHITE PEACOCK,

A "musical visualization" of the Griffes work by La Meri.

(Above)

HANS WIENER

(Left)

MIRIAM WINSLOW and **FOSTER FITZSIMONS**

in a moment of 'Siesta', second episode in the dance-cycle Caribbee, to Villa-Lobos music.

Although not obvious in New York, organizations throughout the country report great success. Winslow and Fitz-Simons, the Ballet Caravan, and the Ballet Russe de Monte Carlo have been tremendously popular in their symphonic engagements. Thus while the dance season will see all these personalities, there will also be a large number of new organizations, soloists and novelties. Today, the dance is mature.

New Projects

Perhaps the most ambitious new dance project ever to take form on American soil, is the Ballet Theater, scheduled for a debut next month. This organization's announced aim is "to become the Metropolitan Opera of the dance." Some of the leading choreographers have been engaged, it is announced, including Fokine, Bolm, Mordkin, Loring, Antony Tudor, Andree Howard, Agnes de Mille, and Jose Fernandez. Among the dancers listed are Patricia Bowman, Karen Conrad, Nina Straganova, Alexis Kosloff and Edward Caton. This promises to develop into a permanent addition to American culture. The conductors announced are Alexander Smallens and Antal Dorati.

Another organization new to America is the Bali and Java Dancers, featuring Devi-Dja. Their debut this fall in the Guild Theatre demonstrated a combination of authentic approach to native music with a civilized and theatrical showmanship.

In more traditional fields, New Yorkers will see the new Ballet Trio, headed by Yurek Shabelevsky, formerly of the Ballet Russe de Monte Carlo. He will be assisted by Sonia Woicikovska of the Polish Ballet and Jean Deering of the Ballet Caravan. They will tour with an orchestra of sixteen, conducted by Eugene Fuerst. The Graff Ballet of Chicago, which appeared here in November, is also new to this city.

Favorites Return

Such established favorites, the groups of Holm, Humphrey-Weidman, Graham, Tamiris, Shawn, Ballet Caravan, Monte Carlo Ballet, Jooss Ballet, and the soloists Koner, de Mille, Kreutzberg, Junger, Parnova, Miriam Marmein, Tashamira, Enters and Winslow and Fitz-Simons will all appear during the season.

Authentic native dancers will include Huapala, Hawaiian dancer; Nimura and Lisan Kay, dancers of the Orient; Reginald and Gladys Laubin, American Indian dancers, and the ebullient Argentinita, with her Spanish company.

Of one thing, we may be reasonably certain. The dance season in New York will be superior, in quantity, in quality, as well as in novelties, to any preceding one.

War or no war, we are going to have the esthetic satisfaction of the dance as set forth by its leading exponents. And we shall be the better for it. Art of any kind, among other things, is a retreat from the madness which surrounds us. The dance, a combination of several arts, will be several times as effective.

Mildred Dilling to Tour

Mildred Dilling, harpist, touring the Middle and South West next month, appears in Marshall, Mo., on Jan. 5 and on Jan. 8 in Newton, Kans. The next night finds her in Arkansas City.

Altoona Launches Its Season with Appearance by the Lhevinnes

THE ALTOONA CIVIC SYMPHONY ORCHESTRA,
of Altoona, Pa., and Russell Gerhart, conductor.

Altoona, Pa.—A thirty per cent increase in subscriptions is announced by the Altoona Civic Symphony, conducted by Russell Gerhart. He has the unusual distinction of leading orchestras in two widely distant cities, the other being in Hagerstown, Md.

John Rhodes is the business manager of the local ensemble, which was founded in 1928 and has some 75 players, both professional and amateur. Four concerts are being given this season in Roosevelt Junior High School auditorium, capacity 3,000. The season began on Nov. 9 and is scheduled to close May 2.

A musical program of high interest has been arranged by Mr. Gerhart this winter. Josef and Rosina Lhevinne appeared as soloists in the Mozart concerto in F major for two pianos at the opening concert. The lists for the season include also Beethoven's fifth symphony, Brahms' first, Mozart's G minor and that by César Franck, as well as Tchaikovsky's Romeo and Juliet fantasy-overture; Liszt's Les Préludes, and works of Bach, Glière, Pierné, Debussy, Wagner, Liszt and other composers.

York Orchestra Presenting Soloists in 8 Concerts

York, Pa.—The York Symphony Orchestra under the baton of Louis Vyner, is offering a season of four subscription and four youth concerts.

William Harms, pianist, and Carlos Salzedo, harpist, among other soloists, will appear. The concerts opened on Oct. 1 and concluding May 1, are given at the Senior High School Auditorium, seating 1,700. Roy O. McLaughlin is the business manager.

The orchestra was founded in 1933. Its personnel comprises eighty-five players and its support is entirely derived from the subscription sale.

The York Symphony Orchestra has established a devoted following among residents of this city, and its concerts invariably attract interested audiences.

LOUIS VYNER,
conductor of the York, Pa., Symphony Orchestra.

N. Y. Philharmonic in Hartford Trip

Resident Orchestra Also Opens Year with Barzin and Posselt Soloists

Hartford, Conn.—New music and performances by artists not heard before in Hartford have added interest to the concerts here during the last few weeks. John Barbirolli and the New York Philharmonic Orchestra performed Under The Spreading Chestnut Tree, a set of variations and fugue, by Jaromir Weinberger. The composer was present and received an ovation as did the conductor and orchestra.

The Hartford Symphony Orchestra gave its second concert of the season on Nov. 14. Conductor Leon Barzin appeared as violist, with Ruth Posselt, violinist, in the Mozart Sinfonia Concertante. Miss Posselt was heard also in the Concertstück for violin and orchestra by Henriette Bosmans, for the first time in America. She played with style and verve. Puzzle, a suite for orchestra by Francis de Bourguignon, was given its second performance in America at this concert.

Home Orchestra's Series

Five concerts are scheduled for Hartford, and perhaps six to eight more will be given in other Connecticut cities.
The 80 musicians are all professional.

In addition to ticket sales and subscriptions, the orchestra depends on private contributions for support. The concerts are given at the Horace Bushnell Memorial Hall, seating 3,272. Francis Goodwin is the business manager.

Mr. Barzin, who in addition to conducting the National Orchestral Association of New York, is a viola player, will himself be one of the soloists, and Ruth Posselt, violinist, and Frank Sheridan, pianist, and others.

The Musical Club of Hartford presented the Kolisch Quartet in a memorable recital of chamber music.

Vitya Vronsky and Victor Babin were presented by Robert Kellog at the Bushnell Memorial. The duo-pianists charmed a large audience, which was reluctant to leave even after many encores were given.

Moshe Paranov, director of the Julius Hartt School of Music, gave a piano recital this month in the auditorium of the school. This was the first program in a series to be given there by the faculty.

M. L.

Reading Orchestra Plays New Native Works

Reading, Pa.—The Reading Symphony Orchestra inaugurated its twenty-seventh season with a concert at Rajah Theatre on Nov. 26. With Hans Kindler conducting, the orchestra offered the Overture to Oberon, the Jupiter Symphony of Mozart, and the world-premiere of two works (Dawn and Jubilee) by the American Negro composer, Dr. Clarence Cameron White, who was in the audience and who was warmly feted by the capacity crowd. Ossy Renardy, gifted young violinist, was the featured soloist, dispatching with beguiling ease the virtuosic Paganini D Major concerto for violin. His technic, rich tone and thorough musicianship were constantly evident throughout the taxing work.

The Ballet Russe de Monte Carlo made its fourth annual visit to Reading, appearing on the George D. Haage concert series. A capacity crowd packed Rajah Theatre to applaud the work of the distinguished troupe in Le Lac des Cygnes, Devil's Holiday, and Gaité Parisienne.

The Reading Chamber Music Trio opened its new season at Albright College, offering a program of trios by Haydn, Beethoven and Gretchaninoff. Hans Nix, violin, Walter Schmidt, cello, and Dr. Chester Wittell, piano, were well rewarded for their efforts by an enthusiastic audience.

HUGO SCHUMANN,
president of the Reading, Pa., Orchestra Association.

Wittell Scores Presented

Recently Dr. Chester Wittell, pianist-composer, was presented in the Women's Club auditorium in a program of his compositions. The quartet in G major opened the program. Enlisting the services of violinists J. Walter Reider and John Garvey, violist George Kurtz and cellist Paul Sechrist, the work was warmly received by a capacity audience. The composer, assisted at the second piano by William Fairlamb, appeared in the premiere of his sonata in G minor for two pianos. A thoroughly modern work as to harmony and theme, the sonata is nevertheless cast in conventional form.

H. D. S.

Orchestra and Opera Hearings Regale Philadelphia Patrons

Stokowski Ends Series—Rachmaninoff Plays His Works—Lyric Companies and Ballet Appear

PHILADELPHIA.—Leopold Stokowski brought to a close his three weeks here as conductor of the Philadelphia Orchestra with the concerts of Nov. 24 and 25, when a magnificent program was given. Four Bach numbers in Stokowski's transcriptions were beautifully done—fugue in G minor (smaller), adagio from toccata and fugue for organ in C major, first movement of the sonata in E flat for pedal-clavier composed for Friedemann Bach, and the chorale-prelude, Ich ruf' zu Dir. The Beethoven symphony No. 7 also had an excellent reading.

Following the intermission the Funeral March from Saul was played in memory of John F. Braun, who for many years was a member of the Board of Directors of the Orchestra Association. Stokowski's arrangement of a Dvorak Slavonic Dance was pleasing, followed by Two Evening Pictures of San Juan Capistrano—The Mission and Fiesta—by Harl McDonald, the first capturing the peaceful atmosphere and beauty of the old mission, and the second a gay number true to its name. Following his arrangement of the Prelude and Love Death from Tristan and Isolde, a great ovation was tendered Stokowski, the recalls being so many that he finally spoke a few words of farewell, expressing the hope to return in the spring.

Rachmaninoff Programs

The concerts of Dec. 1 and 2, and 4, of the Philadelphia Orchestra marked the return of Eugene Ormandy to the podium, and also the appearance of Rachmaninoff as soloist on an all-Rachmaninoff program. A warm welcome was given Mr. Ormandy when he appeared to conduct the symphony No. 2. It received a spirited reading, in which many beauties were brought out. In the concerto No. 3, in D minor, Rachmaninoff again enthralled his audience with his colossal mastery of the keyboard, as well as by the strength of his composition. On Monday evening he was heard in the concerto No. 2. Great applause greeted him upon his appearance, and even more after his performance.

Photo by Bruno of Hollywood, N. Y.

CECIL ARDEN,

former Metropolitan Opera mezzo-soprano, returns this season to the concert field under the management of William Neill. She opens a nation-wide tour on Jan. 10 under the auspices of Grace Harris Morati in a benefit concert for the Buffalo Opera Company. Miss Arden will feature as her final number, at her concerts, Carmen's Dream, arranged for her by her only teacher, Buzzi-Peccia, and will sing it in costume. In the spring she appears in Washington, East Aurora, Albany, West Point, Pittsburgh and other cities, going as far South as Atlanta.

Heifetz in All Star Series

Jascha Heifetz gave his only Philadelphia recital of the season, on Nov. 16, it being the first in the All Star Concert Series, managed by Emma Feldman. His program included The Lark by Castelnuovo-Tedesco, Beethoven's sonata No. 1 in D major, Concerto in E minor by Conus, Brahms' Sonata in D minor, works of Tchaikovsky, Godowsky, Cyril Scott, and encores by Ravel, Victor Herbert, Prokofieff and Grasse. Mr. Heifetz's astounding accuracy, his unlimited technical facility, are well known, and were displayed to excellent advantage throughout the concert. Each number was impeccably done, with perhaps the greatest beauty going to the Beethoven and Brahms. A large, enthusiastic audience filled the Academy of Music.

Local Opera Forces in Faust

The Philadelphia Opera Company presented Gounod's Faust as its first performance of its second season, with a well-rehearsed cast of young singers who either live in or near Philadelphia or have received their musical education here. The role of Marguerite was given an excellent interpretation, vocally and dramatically, by Frances Greer. Her voice was fresh and clear, and her acting especially fine. Leonard Treash was unusually good as Mephistopheles. The music was well suited to his rich voice, and his delineation of the part impressive. Fritz Krueger has been heard to better advantage, although he was an adequate Faust. Robert Gay as Valentin, Hallie Nowland as Siebel, Nancy Fishburn as Marthe, and Frank Cappelli as Wagner were all praisworthy in their respective roles. Sylvan Levin, the musical director, did a commendable piece of work. Hans Wohlmuth as stage director introduced numerous changes in the usual settings and costuming. The Mary Binney Montgomery dancers pleased with an incidental ballet.

Scala Opera Sings Traviata

The Philadelphia LaScala Opera Company, Francesco Pelosi, general manager, presented La Traviata as its second opera of the season. The title role was taken by Annunciata Garrotto, who made such a fine impression as Madam Butterfly. Once again her singing and acting were excellent. Jan Peerce as Alfredo, and Robert Weede as the elder Germont also did very fine singing. The others in the satisfactory cast were Edith Miller, Nina Dorian, Constante Sorvino, Blakely Ritter, Theodore Bayer, Walter Stafford, and Theodore Czervinski. Giuseppe Bamboscheck was the competent conductor, and William Sena and his ballet company provided pleasing dances.

Ballet Russe Appears

The Ballet Russe de Monte Carlo, once again drew large audiences to its superb performances. On Nov. 22 the program included Carnaval by Schumann, La Boutique Fantasque by Rossini-Respighi, Igrouchka and Capriccio Espagnole (music by Rimsky-Korsakoff). The conductor for the first and third work was Franz Allers, while Efrem Kurtz conducted the others. As always, this company upheld its high standard, and held its audiences enthralled.

Little Symphony in Debut

The first performance of the Little Symphony Society of Philadelphia took place on Nov. 27, when the young soloists were Margaret Harshaw, contralto, who sang magnificently, and Teresa Perazzoli, pianist, who played equally well. Arthur Cohn was the skillful young conductor, profiting by this unique organization which aims to give the young soloists, conductors and composers a chance to be heard. The contemporary composers represented were David Diamond, Arthur Cohn, and Burrill Phillips. The work of each was individual and worthy of notice. Lack of space prevents detailed comment, but there is no doubt that much credit is due Joseph Barone, founder-conductor, and the many sponsors which this worthy organization has secured.

Zadel Skolovsky, pianist, student of Isabelle Vengerova, gave his graduation recital, in Casimir Hall of the Curtis Institute of Music, on Dec. 3, before a justly enthusiastic audience. In a comprehensive program he showed amazing digital dexterity, combined with a fine feeling for the different types of music represented.

Mr. and Mrs. Alberto Jonás gave a reception at their newly acquired residence in Germantown on Nov. 26.

M. M. C.

Muscular Coordination Seen As Vital Factor in Piano Pedagogy

Maria Levinskaya, Russian Pianist, Now Resident in U. S., Founded Institute for This Science in London

MARIA LEVINSKAYA and **GEORGE BERNARD SHAW**

listen to the playing of a young pupil of the Russian pianist.

Maria Levinskaya, eminent Russian pianist, lecturer and author, and wife of the head of the physical chemistry department at Fordham University, has transferred her master piano school and Institute of Coordination from London to New York and opened a studio in Carnegie Hall.

Granddaughter and daughter of eminent medical men, Mme. Levinskaya received her musical training at the Imperial Moscow Conservatoire as a personal pupil of Safonoff, the director. Her first music lessons were at the age of nine, and at eleven she was playing Beethoven and Chopin scores in public. After receiving the highest degrees of "free artist" at the conservatory, she continued her studies with Godowsky, Friedberg, Philipp, Matthay and exponents of the Liszt, Clara Schumann, Anton Rubinstein and Leschetizky schools.

Early Career as Pianist

While still a pupil of Friedberg, she made her debut in Cologne, just before the World War, at the Gürzenich Symphony Concerts under Steinbach and then appeared in Germany, Belgium, France and England. At the outbreak of the World War, she cancelled her Continental appearances and left London to fulfill engagements at Queens Hall, under Sir Henry Wood.

Remaining in England, she organized and participated in many concerts for war charities and became a British subject. In 1923, after spending much time in research and experiment, Mme. Levinskaya founded her own pianoforte college and in 1927 inaugurated the lecture-courses for pianists and teachers, which attracted a large following, not only British, but from other lands, including Canada and the United States.

In 1930, her book, Levinskaya System of Pianoforte Technique and Tone Color Through Mental and Muscular Control, was published in London, Toronto and New York, and became a text book. Past students and readers of her book urged her to come to America.

Experiments in Technique

Her investigations in manual control led to the establishment of the Institute of Coordination, where her principals, heretofore applied only to the hands and arms in piano playing, were extended to the whole body. Following a series of lecture-recitals and talks on education, health and sociological problems, Mme. Levinskaya authored another book, the New Technique of Living, for which Bernard Shaw wrote the preface.

Royal Felicitations

In 1939, Mme. Levinskaya was a guest of friends and pupils at a dinner in London and received a telegram of congratulations from King George and Queen Elizabeth.

Her methods, she explained are concerned with the study of the piano from the angle of the musicales needed to produce the desired effect through control of shade and tone-quality. A believer in great Russian tradition of her art, Mme. Levinskaya has given many demonstrations and conducted master classes for professional pianists.

She plans to continue master classes for listeners and advanced pianists. Amateurs and children will be under the guidance of a trained assistant. Lecture courses and classes for teachers will also be conducted.

"Passive Listening" Scored As Bane to Symphonic Enjoyment

Doris Adams Hunn, Lecture-Recitalist on the Orchestra, Says Hearers Can Learn Language of Sounds Easily

Complete understanding and appreciation of symphonic music cannot be gained by merely "exposing" oneself to it, although this will give the listener a certain amount of satisfaction. Rather must the listener become "keenly alert," in the opinion of Doris Adams Hunn, lecture-recitalist on symphonic repertoire.

"Since the radio and recordings have helped the symphony to step from the concert hall into thousands of homes, there are few who have not experienced an actual glow of pleasure upon hearing a symphony orchestra," Miss Hunn said to an interviewer. "But seeing a football game without knowing the rules gives only a vague kind of pleasure; there is added significance in understanding the rules under which it is played. In music, too, we may find something more than a casual and immediate pleasure.

"It is true that all of us are susceptible to the purely sensuous charm of rich and powerful sound. We love to relax and let the music flow over us, surrendering ourselves to this delightful sensation. Some find the imagination stimulated, and enjoy the pictures or associations which vividly spring up in their minds. Others admit that music gives them good ideas about entirely extraneous things. Are these reactions the extent of one's capacity for pleasure in music?

Making Sense of Sounds

"A symphony is generally 'absolute' music as opposed to 'program' music. It is not dependent upon accompanying words or story to convey its meaning. It speaks its own language. It is meant to be heard as sound, and sounds in music have an orderliness of their own. They are grouped into melodies of the greatest variety. Melodies which make up a composition must be related to one another. Often they are delightfully contrasted and yet mysteriously akin as are the important melodies of a symphonic movement. It is exciting to follow them as they grow in the hands of a composer, as they develop toward a logical climax. Yet we must grasp an order in it, or the result is incomprehensible.

"So we must learn to make sense of these sounds. Music is so fleeting. If we are to make our joy in it an enduring experience rather than a transient one, we must cultivate the power to remember. Have you ever tried to memorize scrambled sentences? You will find it almost impossible, because there is no order in them. We cannot fully enjoy music until we are completely conscious of it. Then we can more keenly sense its beauty of line, the charm of its rhythms and the richness of its harmonies. How else can we be truly aware of its beauty?

"The symphony is not a forbidding thing; its movements or parts express the composer's joy in musical ideas, so varied that the listener does not tire of one mood, or tempo, or tonality, but is constantly refreshed. So with each hearing of a symphony, we may discover much which has passed unnoticed, adding an intense and satisfying pleasure to the joys which we already know in music. We must do more than expose ourselves if we are to make listening a vital experience. If we will take the trouble, we will see that there is an inexhaustible store of beauty to be had.

"And we have the power of making this beauty our own, because it has become familiar to us."

Rochester Greets Artistic Invasion

Rubinstein and Swarthout in Recitals — Argentinita Group with Orchestra

ROCHESTER, N. Y.—Artur Rubinstein for a second time since last spring enraptured a Rochester audience on Nov. 17 in the Eastman Theatre. His program was both an intellectual and an artistic one. Most brilliant and vivid was the suite from Petrouchka, which Stravinsky dedicated and wrote for Mr. Rubinstein. The Bach Toccata in F major, arranged by d'Albert, was played with majestic power. His Brahms group had true Brahmsian feeling. Mr. Rubinstein gave an exquisite interpretation of César Franck's Prelude, Chorale, and Fugue, besides Chopin and Debussy works.

Photo by Lorraine Lerner

A GROUP OF CELLI
in the Rochester Philharmonic Orchestra.

The Trapp Family Choir concert in Kilbourn Hall, Nov. 7, was a rare delight in chamber music. The charm and scholarly performance of this group was enticing. Works of Palestrina, Morley, Aichinger, and Monteverdi were ably sung. Music for the recorder ensemble was an interesting contrast. Folksongs from the Austrian Alps closed the unique program. Dr. Franz Wasner was director of the group.

Spanish Program by Philharmonic

Jose Iturbi conducted the Philharmonic Orchestra in an all-Spanish program with the Argentinita Dancers as guest performers on Nov. 9. It was a successful and most unusual concert. Especially interesting, as done by Argentinita, Pilar Lopez and Antonio Triana, was El Amor Brujo by de Falla. Argentinita was charming in Triana by Albeniz and in Jota de Alcaniz by M. Font y Anta, which received first performance. Lopez gave a colorful presentation of Goyescas by Granados and the entire group presented an ingratiating performance of Danza Castellana by M. Novarro. Mr. Iturbi and his men were in good form for most of the program. Cordoba by Albeniz, arranged by O'Connell, received a good performance, as did La Romeria de los Cornudos by Pittaluga, a most interesting modern Spanish composer.

Gladys Swarthout Sings

Gladys Swarthout gave a concert at the Auditorium Theatre on Nov. 15, sponsored by Nazareth College. Miss Swarthout presented a stimulating program of the old masters, including Bottegari, Scarlatti, Dowland, and Dr. Arnold; then a selection from Mignon by Thomas; three charming songs of the Auvergne by Canteloube, a group by Granados and Pittaluga, and a final group by modern American composers. Miss Swarthout's pleasing mezzo-soprano voice was especially remarkable in her deep tones in the Canteloube songs, an unusual and appealing group. The singer's gracious personality and interesting choice of songs combined to make the evening an enjoyable one for her capacity audience.

Recital by John Charles Thomas

John Charles Thomas sang to a large audience in the Eastman Theatre. He presented a brilliant concert to an audience that enthusiastically acclaimed him. Mr. Thomas' fine diction and rich baritone voice were beautifully matched in his groups of songs, including texts from Shakespeare, set by Clifton, Arne, Vernon, Quilter and Sullivan. Many encores included several arias. Carroll Hollister, Mr. Thomas' accompanist, also gave a group of solo numbers.

Hanson Leads Eastman Orchestra

The Eastman School Orchestra, conducted by Dr. Howard Hanson, gave their first concert this season before an enthusiastic audience. They played Bach's Three-Piano Concerto in C major, with the solo parts taken by James Ming, John La Montaine, and Nathaniel Patch; the Beethoven Fifth Symphony; and Stravinsky's Firebird Suite. The orchestra is an excellently-integrated one and gives a well-nigh professional performance.

Manners with Civic Forces

Lucille Manners was guest soloist with the Rochester Civic Orchestra, Guy Fraser Harrison conducting on Nov. 12. Miss Manners has a clear voice of fine quality, used with intelligence. She sang two songs by Donaudy in charming lyric style, Bizet's Ouvre ton Coeur, Elsa's Dream from Lohengrin and a lovely Scarlatti song. A group of well-known orchestral numbers completed the program.

L. L.

Huhn's New Christmas Carol

Bruno Huhn especially composed for the December issue of The Horn Book (Boston, Mass.,) a carol, utilizing the ancient English words beginning As Joseph Was a-Walking. It is marked by simple melodiousness, kept within the compass of one octave, D-D, and meant for popular use.

JESSICA DRAGONETTE,
concert and radio soprano, was heard in Jordan Hall, Boston, on Nov. 22 for the International Federation of Catholic Alumni.

Westchester Symphony to Offer Local Premiere

WHITE PLAINS, N. Y.—The Westchester Symphony Orchestra of White Plains, made up of professionals, semi- professionals and amateurs, numbering sixty-two players, was founded in 1923. It is also a training organization, and in fourteen years, twenty-five members have been graduated to jobs in professional orchestras. Under the baton of Louis Green, conductor, the orchestra will give the first performance in the East of Russel Mason's Pinocchio.

The three concerts of the season are given at the Eastview High School auditorium, seating 800, and the main auditorium of the Westchester County Center, with a capacity of 4,500. They began Dec. 1 and conclude in May.

The orchestra, which engages outside soloists only on occasion, gains its support from membership dues, private contributions and subscriptions.

Rochester Hears Duo-Piano Recital

ROCHESTER, N. Y. — Whittemore and Lowe, native duo pianists, gave a recital recently for the opening meeting of the Women's Committee of the Rochester Civic Music Association in Kilbourn Hall. The program, which included the pre-classic as well as the popular modern, was transcribed for two pianos entirely by the performers. Bach's chorale-prelude Wir glauben all' an einen Gott and his Allegro were a far-flung contrast to the sinuous lines of Temptation by Brown and Begin the Bequine by Porter, which came later in the program. Mr. Whittemore and Mr. Lowe exhibited some fine duo-playing in their arrangement of three Handel works, the Overture to Alexander's Feast, the allemande from the E major Klavier Suite, and Arrival of Queen of Sheba from Solomon. All of these numbers were adaptable to the piano and were well arranged. L. L.

Iso Briselli Writing Book on Days as Prodigy

Iso Briselli, twenty-seven year old Russian-American violinist, is nearing completion of a book, Boy Behind the Bars—the Autobiography of a Prodigy, recounting his experiences between the ages of six and sixteen when he appeared on four continents and at concerts sponsored by royalty and nobility. He will also describe some of his experiences during the Russian revolution when he played, for food and clothing for his family, in the barracks of Bolshevik soldiers although only seven years of age.

Drake University Unit Leading Force in Iowa Music

Photo by Woltz Studio

DRAKE UNIVERSITY SYMPHONY ORCHESTRA,
directed by Frank Noyes, head of the University violin department. It includes 80 players.

DES MOINES, IA.—Plans are being formed to make the Drake University Symphony in name as well as in fact, the Des Moines Civic Symphony Orchestra. The orchestra of eighty student and amateur members, will present five concerts locally during the season, under the direction of Frank Noyes. Mr. Noyes is head of the violin department of the University's College of Fine Arts.

Last year, the ensemble was heard in two broadcasts over the National Broadcasting Company network and the Mutual Broadcasting System. The Drake Symphony also assisted in the annual performance of Handel's Messiah in December, and later in the spring, in the University's production of Il Trovatore.

The Symphony engages local as well as soloists of national reputation. Among others featured have been Scipione Guidi, former concertmaster of the New York Philharmonic, and now concertmaster of the St. Louis Symphony. Arcule Sheasby, head of the violin department of Northwestern University, was the soloist for the 1939 spring concert. Paul Stoye, pianist, was guest soloist for the first concert of the present season.

The orchestra, now in its third season, during which it has steadily matured, derives its main support from the University. The concerts, which began in October and end in May, are being offered at the Roosevelt Auditorium, seating 2,000. One of the novelties of the season will be a performance of a recently completed symphony by Francis Pyle, professor of theory and musicology at the University.

Tri-City Group Holds Contest for Soloists

Visiting Artists Also Among Those Heard with Symphony

DAVENPORT, IA.—This season the Tri-City Symphony Orchestra, Oscar W. Anderson, conductor, will have as soloists during its series of four concerts from October 1 to April 14, Jascha Heifetz, Robert Casadesus, and Rose Bampton Two young artists, winners of a contest to be sponsored by the Orchestra Association and the local newspapers, will be the soloists at the last concert.

The orchestra, founded in 1915, is made up of 80 members, one-third professional and the rest amateurs. The concerts are given at the Masonic Temple Auditorium, which seats 2,800.

An increase of almost 30 per cent over 1938-9 is reported for 1939-40. The orchestra's business manager is Mrs. A. W. Lee, and the burden of its support is divided between subscriptions, contributions and proceeds from social functions.

Art Photo

OSCAR ANDERSON
conductor of the Tri-Cities Symphony Orchestra.

Waterloo Lists 3 Programs

WATERLOO, IA.—Three concerts make up the season of the Waterloo Symphony Orchestra, George Dasch, conductor. The opening concert was held on Nov. 20.

Organized in 1928, the ensemble of eighty-five musicians appears in the two local high school auditoriums which seat about 1,600 persons. Supported by Waterloo Lodge, No. 290, B.P.O.E., the ensemble includes amateurs and students. The Rev. David A. Jones is business manager.

Sioux City Orchestra Soloists

SIOUX CITY, IA.—The Sioux City Symphony Orchestra's schedule of four evenings and two children's matinees for 1939-40, began on November 27. The last concert will take place April 6.

The orchestra which has a personnel of seventy players, professional and students, is directed by Leo Kucinski, who is also the conductor of the Lincoln Symphony Orchestra, in Nebraska. The business manager is Paul MacCollin.

Soloists who will appear are: Marcel Hubert, Simon Barer, Robert Nicholson.

The Sioux City Civic Concert Course supports the orchestra, an organization which sponsors other musical attractions. This is the orchestra's fifteenth season. The concerts take place at the Orpheum Theatre which seats 2,800.

San Francisco Junior Civic Symphony Maintained by City

SAN FRANCISCO, CALIF.—The San Francisco Junior Civic Symphony, maintained by the City Recreation Department, a group of sixty players led by Henry Woempner, is giving three concerts this season at the Art Museum. The orchestra is eight years old and its membership is 80 per cent composed of amateurs. Marie V. Foster is the manager.

London Continues Wartime Musicales

Dr. Ruby Davy Gives Lecture Recital — Von Harten and Brosa in Sonata List

By HUGH LIVERSIDGE

LONDON.—Dr. Ruby Davy, Australia's only woman doctor of music, gave a most interesting lecture recital with Albert Sammons, violinist, to a crowded audience at Wigmore Hall. The lecture paid particular attention to color in regard to the development of chamber music. Dr. Davy ably illustrated her points with Mr. Sammons in sonatas by Handel, Mozart, and Beethoven.

Since my last epistle we have given two Everyman's Concerts. One was devoted to works by Morley, Wilbye, Tomkins, and Orlando Gibbons, sung by T. B. Lawrence and the London Madrigal Group. Florence Hooton, cello, played three pieces by Sammartini, Vivaldi, and Senaillé.

The program of the second concert was compiled by the writer. George Von Harten, piano, was able soloist in three Bach preludes and fugues. Antonio Brosa, violin, and Von Harten gave fine account of Bach's E major sonata. Corelli's La Follia was played in excellent fashion, Brosa being in particularly good form. Beethoven's Kreutzer brought a memorable musical feast to a close. Such activity is a delight in these drab days.

Pop Concerts Continue

At Queen's Hall, Charles Hambourg conducted the London Symphony Orchestra in somewhat pedestrian fashion in Weber's Oberon Overture. Albert Sammons, solo violin, did not capture the magic of Elgar's violin concerto.

If the playing in Symphony No. 1 in C Minor of Brahms did not set the Thames alight, neither did it remind us of having a tooth out without anaesthetic.

Courtauld-Sargent Series Open

For the first Courtauld-Sargent concerts Sir Adrian Boult conducted the London Philharmonic Orchestra in a conscientious performance of Corelli's heavenly Christmas Concerto, Haydn's Symphony No. 86 in D, and Brahms' second symphony. A large and appreciative audience attended.

(Just now an Air Raid warning was received, so your scribe had to interrupt his discourse to fulfill his duties as Air Warden. . . .)

Returning to more pleasant matters, Lionel Tertis, viola, made a welcome return at the Wigmore Hall with William Murdoch, piano. His artistry was in great evidence in works by Brahms, Dohnanyi, and John Ireland.

Edith Knox Gives 2 Programs at Santa Maria

LOS ANGELES.—Edith Knox, pianist, has returned here following two concerts in Santa Maria. The young artist was well received at both concerts by capacity audiences, who indicated by their response and interest that she is a sincere and genuine artist. H.G.

Renato Bellini Works Heard in Concert and on Air

Renato Bellini's Lullaby as arranged for male voices by Cesare Sodero was sung by the Mendelssohn Glee Club at the Waldorf-Astoria Hotel on Dec. 12 under the latter's direction. The song, dedicated to Tito Schipa's daughter, was presented by the tenor on Dec. 5 with orchestra over WOR. Elisabeth Rethberg, Metropolitan Opera soprano, is using it and Bellini's Persian Garden on her concert programs.

Stravinsky Leads His Works As Boston Orchestral Guest

His Card Game Has Local Premiere—Recitals by Virovai, Rachmaninoff, Busch and Serkin—San Carlo Opera Series

BOSTON.—Igor Stravinsky lent special distinction to the Symphony Hall concerts of the Boston Symphony Orchestra, Dec. 1 and 2, by appearing as guest conductor in a program of his own music. The Russian composer is much in the public eye in the vicinity of Boston, since he is to spend most of the season as a resident of Cambridge, where he is occupying the Charles Eliot Norton chair of Poetry at Harvard University.

Mr. Stravinsky was greeted by a standing orchestra when he first appeared on the stage and was warmly applauded after each number, something exceptional for the Friday audience, which as a rule does not like modern music.

The program consisted of the score from the ballet Card Game (Jeu de Cartes), the Piano Capriccio (Jesus Maria Sanroma, soloist), the masterpiece Petrouchka, and the dolorous Symphony of Psalms, for which the chorus was the Cecilia Society, trained by Arthur Fiedler. Card Game, first produced in New York two years ago, was new here. It made no more favorable impression upon this writer than had the Piano Capriccio and the Symphony of Psalms, which have become more or less familiar in the past nine years. Mr. Sanroma gave a truly brilliant performance to the exacting solo part in the Capriccio.

Virovai in Local Debut

The Boston debut of the young Hungarian violinist, Robert Virovai, proved as much of a sensation as had his first American performance in New York, little more than a year ago. Here is not only a virtuoso of astonishing gifts and development, but a true musician. His first local recital was at the season's second Boston Morning Musicale for the benefit of the Boston School of Occupational Therapy, at Hotel Statler, Nov. 29. The place was crowded and the applause was rapturous. An admirably selected program began with a Mozart sonata in C major; continued with a Bach Fugue for unaccompanied violin, the familiar A minor Concerto, No. 22, by Viotti, and shorter pieces by Stojanovic and Liszt-Hubay.

WILLIAM HACKER,

pianist-conductor, has been named professor of music at Siena College, Loudonville, N. Y., which has established a degree in music. Besides piano, he is teaching theory and music appreciation. Mr. Hacker last month appeared in Dover Plains, Glens Falls, North Adams and Pittsfield and in March will be heard at Stuart Hall for Girls, Staunton, Va.

San Carlo Opera in Visit

For eleven days the San Carlo Opera of Fortune Gallo paid us a visit at the Boston Opera House. The engagement began Nov. 23, with an enjoyable and competent representation of Aida. Norina Greco, in the title role, Aroldo Lindi in his familiar portrayal of Rhadames, and Mostyn Thomas as a sonorous Amonasro, were three capable leading singers.

Coe Glade pleased with her Carmen Friday, Nov. 24, singing opposite Sydney Rayner as Don Jose, and Mostyn Thomas as Escamillo. The first Saturday matinee brought Hizi Koyke as the heroine of Puccini's Madam Butterfly. The Suzuki was Charlotte Bruno, and the Pinkerton Francis Perulli. That night Lucille Meusel was heard as Lucia in Donizetti's Lucia di Lammermoor, to the Edgar of Dimitri Onofrei and the Henry Ashton of Petroff.

Other operas and leading artists have been La Boheme, with Bianca Saroya, Sydney Rayner, Mario Valle and Leola Turner; La Traviata, with Lucille Meusel, Francis Perulli and Petroff; Faust, in which Leola Turner was the Marguerite, Rayner the philosopher, and Harold Kravitt the Mephistopheles; the aforementioned Rigoletto with Mme. Meusel the Gilda and Mr. Onofrei the Duke, and Pagliacci and Cavalleria Rusticana in which the Canio was Mr. Lindi, the Nedda Miss Turner, and the Tonio Mostyn Thomas. Miss Greco was the Santuzza, with Rayner as Turiddu, and Stefan Kozakevich as Alfio. The engagement ended with a matinee Barber of Seville, Dec. 3, when Mr. Petroff was heard as Figaro. The Rosina was Lucille Meusel, Carlo Peroni was musical director.

Busch and Serkin in Sonatas

That remarkable violin and piano duo—Adolf Busch and Rudolf Serkin—delighted a Jordan Hall audience Nov. 24, playing sonatas by Schumann and Beethoven. For the first time since they have been coming to Boston as a duo, they offered solos—Mr. Busch the Bach D minor Partita for violin alone, Mr. Serkin a brace of Schubert impromptus.

Rachmaninoff Heads Piano List

Sergei Rachmaninoff attracted a near-capacity audience to Symphony Hall Sunday afternoon, Nov. 19. The E major French Suite of Bach and Chopin's B minor Sonata were the highlights of his program. Incidentally, Mr. Rachmaninoff stated while here that he has no intention of retiring at the end of the current music season, thus putting to rest a rumor which had preceded his coming.

Teresa Calamara, a young local pianist of decided talent, made her Jordan Hall debut with a sound program that assembled two Beethoven sonatas in F major—No. 2 in Op. 10, and Op. 78, two Bach preludes and fugues from the first book of the 48, and miscellany by Chopin, Liszt and Ravel. Her playing is technically sound, and gives much promise for the future.

Photo by Marcus Blechman

ANN CHENEE,

pianist, in her first New York recital in Town Hall on Dec. 29 will give the initial hearing of Isidor Achron's Sonnet. Her program includes the Bach-Tausig toccata and fugue in D minor, group of Chopin, a Brahms intermezzo and capriccio, and items of Schumann, Debussy, Milhaud and Scriabin.

Dragonette Among Recitalists

Other local recitals within the fortnight have been those of soprano Jessica Dragonette, who sang at Jordan Hall under auspices of the Massachusetts Chapter, International Federation of Catholic Alumnae; Gerald Tracy, young pianist from Denver, Col; and Wallace Thompson, Boston tenor.

As usual when they come to Boston, the Don Cossacks sold out Symphony Hall Dec. 3. Serge Jaroff directed the Russian male chorus in a varied program of Russian music.

Heifetz Impresses

Jascha Heifetz provided an afternoon of glorious violin music at Symphony Hall Nov. 12. Sonatas by Beethoven and Brahms, and the Conus E minor Concerto were major items of the program.

Clara Rabinovitch, pianist, whose technic, musicianship and clear simplicity of style bespeak the artist, returned after an absence of 10 years to play at Jordan Hall, Nov. 18, and gave pleasure to an audience of good size that welcomed her cordially. The Chromatic Fantasy and Fugue of Bach, the Sonata in A flat, ("Hammerklavier") by Beethoven, pieces by Brahms and Chopin were the afternoon's program.

Eleanor Berger in Recital

Eleanor Berger, mezzo-soprano, was heard in a Boston program recently with Ruth Barrett Arno as accompanist. Her program comprised German and English groups.

Recent recitals by Boston artists have included those by Howard Goding, pianist (Jordan Hall, Nov. 5), and Nicholai Kassman, Boston Symphony violinist, and his daughter Elly, pianist, (Jordan Hall, Nov. 6). Isabel French, Boston soprano, sang, with her customary skill, arias by Torelli and Weber at the season's first concert by the student orchestra of the New England Conservatory, at Jordan Hall, Nov. 8. Wallace Goodrich conducted.

C. W. D.

Brownlee in Ft. Wayne

John Brownlee, Australian baritone of the Metropolitan, has listed a Fort Wayne, Ind., recital on March 18 on his concert calendar.

Bangor Symphony Has Season of Six Concerts

Festival Program Listed Among Plans—Soloists Will Assist

BANGOR, ME.—Founded in 1896. the Bangor Symphony Orchestra, Adelbert Wells Sprague, conductor, will open its new season on Dec. 4. Four regular concerts are listed with an additional program at the University of Maine and a festival concert also.

The ensemble of from fifty to sixty musicians is semi-professional embracing amateurs, students and some professional musicians. It appears in the Bangor City Hall which has a capacity of about 1,400. The current season will conclude on April 15. Assisting soloists appear throughout the year. Last season the orchestra performed a Sibelius score with assisting chorus at the Fall Festival.

New Haven Units Combined

NEW HAVEN, CONN.—The 1939-40 season of the New Haven Orchestra Association, marks the fourth successive year of the combined New Haven Symphony Orchestra, forty-sixth year, and the Civic Orchestra, ninth year. Sponsored by the New Haven Orchestra Association and the Yale School of Music, the organization has three conductors: David Stanley Smith, Dean of the Yale School of Music, Richard Donovan, assistant dean, and Hugo Kortschak, head of the violin department. Harry Berman is the conductor and narrator of the Children's Concerts.

The ninety-five members of the orchestra are all professional except about fifteen students of the Yale School of Music. Hindemith's Symphony, Mathis der Maler, is among the many interesting works to be heard.

The concerts, beginning October 9 and concluding May 13, are given at Woolsey Hall, seating 2,743. The average attendance is between 2,200 and 2,500. Among the soloists to appear are Josef Lhevinne, pianist, and Mabel Deegan, violinist, winner of the National Federation of Music Clubs contest. Meyer Sokoloff is the business manager.

The support of the orchestra is realized from subscriptions and private contributions.

Providence Orchestra Inactive

PROVIDENCE, R. I.—The Providence Symphony Orchestra, under Dr. Wassili Leps, has as yet no plans for the 1939-40 season. The orchestra, which consists of sixty professional players, was founded in 1930.

Its support came from about forty per cent subscriptions and sixty per cent private contributions. Soloists were engaged occasionally and the concerts were given at the Metropolitan Theatre, seating 3,045. Raymond G. Williams was the business manager.

Stamford Ensemble Offers 3 Concerts

STAMFORD, CONN.—Three concerts, the first in November and the last in April, comprise the 1939-40 season of the Stamford Symphony Orchestra, now in its sixteenth year. Oliver Edel is the conductor and the business management lies with S. H. Graves.

The orchestra, with a membership of seventy musicians, both professional and amateur, depends on private contributions besides subscriptions for its support. The concerts are given in the High School Auditorium, which seats 1,400.

S. HUROK IS PRIVILEGED TO PRESENT
MARIAN ANDERSON FOR THE SEASON
OF 1940-1941

VICTOR RECORDS

STEINWAY PIANO

Omaha Opera Gives Scores in English

Founded in 1928, the Company Plans 2 Performances—Personnel of Group Comprises 75

OMAHA, NEB.—Founded in 1928 by Mme. Thea Moeller-Herms to present scores in English, the Omaha Association for Opera in English lists two performances this season. Haensel and Gretel will be sung on Dec. 15 and Cavalleria Rusticana on Feb. 10.

The company of about seventy-five, with twenty-five principals and a chorus of forty, was formerly conducted by the late Sandor Harmati. Among operas which it has produced are Lovely Galathea, The Bat, Faust, Beggar Student, Boccaccio, Carmen and Martha. Joseph Littau took charge when Harmati became ill. The conductor now is Rudolph Seidl. Cora Quick is director of the ballet of eighteen.

Guest artists are sometimes engaged but in many instances singers seeking experience, who meet the qualifications of the director, are selected for principal roles. The company gives performances in the Paramount Theatre with a capacity of 2,600 and at the Central Club of about 1,000. In addition to performances, members participate in the Joslyn Memorial series of lecture-recitals on opera.

Ticket sales, memberships and gifts provide the support for the company.

Newspaper Sponsors Concerts

The World Herald is continuing its interest in music by sponsoring frequent popular musical affairs in the large Municipal Auditorium, which seats more than 5,000 people. It opened the season with the U. S. Navy Band in two concerts. The newspaper also cooperated with the Nebraska Music Teachers' Association by presenting Jessica Dragonette in two recitals here recently, at which time the state organization held its convention in Omaha. Miss Dragonette won great favor with her artistic work and charming stage presence.

The Nebraska Music Teachers' Association met in Omaha for its twenty-second annual convention, which was a success both in point of numbers and the sustained interest throughout the various programs. The officers, all residents of Omaha this year, include: Edith May Miller, pianist, president; Edith Louise Wagoner, pianist, vice-president; Vernon C. Bennett, organist, secretary-treasurer.

E. Robert Schmitz, pianist, conducted two inspiring master classes, one on general technic, and the other on interpretation, and played a brilliant recital. He gave the recital and his last talk against his doctor's orders, then went to the hospital for five days, threatened with lobar pneumonia.

Samuel Thaviu, violinist, concertmaster of the Kansas City Symphony Orchestra, gave a lecture-recital and illustrated his remarks with excerpts from various works.

Arthur Jennings, organist of Minneapolis, played an organ recital marked by technical brilliance and aesthetic values.

Last but not least, Miss Dragonette appeared in a lecture on program building. Warren Watters of Technical High School, and Harry Cooper, both local musicians, also read worthy papers.

Other Musical Events

The Morning Musicale introduced the Siberian Singers to a large Omaha audience at the Hotel Fontenelle Ballroom, Nov. 1. Under their talented director, Nicholas Vasilieff, they presented a Russian program including church music, folk tunes and many art songs.

R. D. Gauntlett, pianist and director of music at Stevens College, Columbia, Mo., played a series of three programs at the University of Omaha on Nov. 1 and 2.

H. M. R.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD
TIBBETT
MENUHIN
MARTINI
FRANTZ
JEPSON
BAMPTON
ANTOINE
MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation
of Columbia Broadcasting System

Mayor La Guardia Dined by Lotos Club

Mayor Fiorello La Guardia of New York was the guest of honor at a dinner given by the Lotos Club on Dec. 6. Chancellor Chase (of New York University), president of the organization, presided and made the opening address. Other speakers were Harry Bruno, who outlined the Mayor's interest in aviation; Herbert Lounsbury, in review of the Mayor politically; and Leonard Liebling, in recognition of the Mayor's devotion to music. Between the speeches, James Melton sang several tenor solos, and Vronsky and Babin played numbers for two pianos.

Claire Coci First Woman Organist Heard at West Point

Claire Coci gave an organ recital in Hagerstown, Md., on Dec. 2. Eight days later she appeared at the Cadet Chapel at the U. S. Military Academy at West Point. It was the first time a woman organist ever had given a recital on the great West Point organ.

Miss Coci leaves New York in January for her second transcontinental tour of America. Among her bookings are the following: Jan. 7, University of Florida, Gainesville, Fla.; 9, First Baptist Church, Augusta, Ga.; 12, Meredith College, Raleigh, N. C.; 15, Peabody Conservatory of Music, Baltimore, Md.; 21, A.G.O., Bristol, Va.; 23, University of Chicago Chapel, Chicago, Ill.; 26, A.G.O., Little Rock, Ark.; 29, A.G.O., Ft. Worth, Tex.; 30, Diapason Club, Austin, Tex; Feb. 1, Louisiana State University, Baton Rouge, La.; 5, A.G.O., Los Angeles, Calif.; 15, First Presbyterian Church, Medford, Ore.; 18, Municipal Auditorium, Portland, Ore.; 19, Linfield College, McMinnville, Ore.; 20, First Baptist Church, Bend, Ore.; 23, University Temple, Seattle, Wash.; 24, Private recital, Portland, Ore.; 27, Methodist Episcopal Church, Twin Falls, Idaho; March 3, St. Cecilia's Cathedral, Omaha, Nebr.; 10, Dartmouth College, Hanover, N. H.; 12, Casavant Society, Montreal, Can.; 17, Eastman School of Music, Rochester, N. Y.

CLAIRE COCI

Dr. Alexander Leads Chorus

YPSILANTI, MICH.—Dr. Frederick Alexander conducted his 31st concert at the Normal College on Dec. 7. As he is retiring this year, a capacity audience, including many of his former students, was there to greet him. There was an ovation when he appeared and a huge basket of red roses was presented.

Flint Civic Opera Group Presents Local Singers

4 Productions Scheduled for Season Opening on Feb. 5

FLINT, MICH.—Sponsored by the Flint Community Association, the Community Chest and private patrons and subscribers, the Flint Civic Opera Company, founded in 1928, opens its new season on Feb. 5.

Il Trovatore, La Traviata, and Martha are planned by the company of 165 with other performances scheduled for Feb. 6, 10 and on Lincoln's Birthday.

Dr. William Wellington Norton is conductor of the company which has a chorus of sixty, twenty-four principals, a ballet of fifteen and an orchestra of thirty-eight musicians. Professional guest artists are not engaged, the company selecting local talent for the leading roles in each instance. Performances are given in the Palace Theatre and Central H. S. with seating capacities of 1,400 and 1,000 respectively.

Beethoven Ninth Scheduled

The Beethoven Ninth Symphony is the outstanding event in the 1939-40 series of four concerts by the Flint Symphony Orchestra. The orchestra was founded in 1917, and today, under Dr. William Wellington, it consists of ninety-five members, professionals, amateurs and students.

The orchestra is supported by the Board of Education and the community chest. A benefit performance with Alec Templeton as soloist was given on Dec. 7 to raise funds to augment the assistance thus received.

The concerts, which began Oct. 22 and end May 19, are given at the Central High School Auditorium, seating 1,000. Miss Nonna Anderson is the business manager.

Rachmaninoff Opens Ann Arbor Choral Union Series

ANN ARBOR, MICH.—The Choral Union season opened auspiciously recently when Sergei Rachmaninoff made his seventh appearance in a recital of piano music. Since his recital two years ago, time has made little difference in his rigid aloofness from his audience or in his brilliance as a pianist. His technical ability is prodigious and invariably makes a profound impression..

The audience filled the Hill Auditorium but it did not seem to respond particularly to the performance of the French Suite in E major by Bach. However, as the artist warmed to his program the audience reciprocated and was deeply impressed by a Beethoven sonata, the Liszt arrangement of the Schubert song, The Trout, and the ravishingly beautiful Impromptu in A flat minor by Schubert. The second part of the program was a "study" in etudes, his own in A minor, four by Chopin and three by Liszt, given sparkling performances. A. McL. T.

Lincoln, Nebraska, Ensemble Sponsors Children's Events

LINCOLN, NEB.—The Lincoln Symphony Orchestra, which is supported by voluntary contributions and the sale of tickets, is more than twelve years old. Its present season will consist of three regular and two children's concerts, from Nov. 20 to March 25.

The personnel of the orchestra comprises seventy professional and student players. The soloists who will appear are Ida Krehm, pianist and Emanuel Wishnow, violinist. Leo Kucinski is the conductor, and Florence Gardner the business manager.

S. HUROK *presents* *for* . . 1940-41

TIME-TESTED VIOLINISM

NEW YORK TIMES:

"Mr. Elman played in tones of surpassing purity and smoothness, sensitively outlined and filled with genuine poetry."

DETROIT NEWS:

"One of the really great violinists of our time."

WASHINGTON STAR:

"Elman draws thunderous applause for brilliant artistry."

LOUISVILLE COURIER-JOURNAL:

"He is a great artist, with all that phrase implies."

MILWAUKEE JOURNAL:

"As brilliant as any man has a right to be. Few who heard him will be likely to forget."

PITTSBURGH PRESS:

"We listened spell-bound to a warmth, beauty and appeal possessed by no other violinist."

ST. LOUIS POST-DISPATCH:

"His great art warranted the remarkable ovation he was given."

DALLAS NEWS:

"Audience thrives on Elman recital."

OMAHA WORLD-HERALD:

"Concert by Mischa Elman outstanding event."

PORTLAND OREGONIAN:

"From first to last there was the inexplicable marvel of Elman. His musical speech as vital, colorful, stimulating and arresting as possible."

CINCINNATI ENQUIRER:

"He has kept his place among the leading violin virtuosos of the day."

CLEVELAND NEWS:

"Elman's magic bow thrills 5,500."

MISCHA ELMAN

LOS ANGELES EVENING NEWS:

"The hall was filled to capacity, according him rapt attention."

SAN FRANCISCO CHRONICLE:

"Glorious effusion of poetic melody is in the hands of a great artist, plus the special glory of the Elman tone."

SEATTLE DAILY TIMES:

"The well-remembered opulence and beauty of his tone and profound musical feeling were revealed in a program of high order."

Victor Records Steinway Piano

HIS VIOLINISM HAS BEEN AN INSTITUTION FOR MORE THAN A QUARTER OF A CENTURY AND ALL SIX CONTINENTS PROCLAIM HIM MASTER

Exclusive Management: HUROK ATTRACTIONS, INC., 30 Rockefeller Plaza, New York City
Booking Direction: NBC Artists Service

Plan Annual Awards For Native Composers

National Committee for Music Appreciation Is Formed

WASHINGTON, D. C.—A group of musicians, writers, and educators were present at the Raleigh Hotel recently to inaugurate a new National Movement for Music Appreciation In doing so, special tribute was paid to the newspaper, Evening Star, for its efforts in this direction, and for successfully placing 71,000 recordings of symphonic music in Washington homes through a recent newspaper campaign.

Dr. Howard Hanson announced that this new organization will offer an annual award for a gifted American composer. He commented on the splendid progress America has made recently in the way of performers and composers, and said that our creativeness had been slow, only because of American snobbishness. However, we are all definitely more America conscious, he pointed out.

Philadelphians with Kreisler

The Philadelphia Orchestra, Eugene Ormandy conducting and Fritz Kreisler violinist, offered a memorable program, playing as novelties a Sinfonia in B flat major by Johann Christian Bach, and the Fantasie in C Major for violin and orchestra by Schumann. Mr. Kreisler's arrangement of the latter work was interesting. He was also heard in the Viotti Concerto No. 22, in A Minor. The program ended with a stirring interpretation of the Scriabin Divine Poem. This music gave Mr. Ormandy an opportunity of rising to dramatic heights. This year the Philadelphia Orchestra is under the able local management of Constance Albright Snow and Helen Fetter Cook.

Virovai in Recital

Dorothy Hodgkin Dorsey presented Robert Virovai, violinist. Listening to this young boy was a thrill for his audience. A tone of great warmth and beauty, technical proficiency, and a glorious gift for interpreting the thought of the composer, marked Virovai as an artist of outstanding importance in the rising group of young musicians. His program included La Folia by Corelli, the D Minor Concerto of Vieuxtemps, a Berceuse by Natalie Townsend, and I Palpiti of Rossini-Paganini.

Elizabeth McGrory, contralto, artist pupil of H. LeRoy Lewis, appeared as guest artist at the first meeting of the German Literary Society, singing songs of Brahms, Schumann, and Schubert. In Miss McGrory's performance one was conscious of splendid training and technical background, applied with understanding and finesse. Malton Boyce offered able assistance at the piano.

Sergei Rachmaninoff was heard in a dazzling program of piano music at Constitution Hall, under the management of Dorothy Hodgkin Dorsey. Rachmaninoff again amazed his audience by a display of technical virtuosity. Outstanding on the program were the Chopin B minor Sonata and several Liszt Etudes.

G. E.

Washington Civic Orchestra Plans

Ninety members, comprising students and amateurs and former professionals, make up the Washington Civic Orchestra, a non-profit making ensemble which gives concerts in Central H. S. auditorium with a capacity of 1,900. The season which opened on November 7, continues until May and from six to eight concerts are planned.

The ensemble was organized in 1924 by Bailey Alarp, a former conductor in motion pictures who possessed a large music library. At his death the orchestra received this collection, of about 2,000 items, and it has since been augmented by private donations. At the time of its organization, the orchestra numbered about sixty-five players. The present conductor is Kurt Hetzel.

No outside soloists are engaged, the ensemble presenting only local talent but at least one assisting artist appears at each concert.

The orchestra is supported by the Community Center and within the last year the audiences have doubled in size. Popular prices prevail at the concerts.

U. S. Navy Band Group Active

About eighteen to twenty concerts are given each season by the United States Navy Band Symphony Orchestra. Under the direction of Lieut. Charles Benter, U. S. N., it is entirely made up of students, eighty-five in number, of the U. S. N. School of Music. This school and the Service Band support the orchestra.

A regular increase of from 100 to 200 auditors for every concert was the record for last season over the previous one. This season, the orchestra's twenty-first, the concerts will extend from December to April. They will be heard at Sail Loft, Navy Yard, seating 600.

F. R.

DR. HANS KINDLER

conductor of the National Symphony Orchestra, Washington, D. C., in the garden of Iris Hill, his Maryland estate.

Library of Congress Concerts Under Way

Budapest Quartet Continues Washington Series

WASHINGTON, D. C.—Four of the famous Stradivari instruments, along with their Tourte bows, were taken from their air-conditioned glass cases in the Whittal Pavilion on the evening of Nov. 17 and the next afternoon, when the Budapest String Quartet presented the second in the series of concerts sponsored by the Gertrude Clarke Whittal Foundation. Playing before audiences that overflowed the Coolidge Auditorium at the Library of Congress and filled the surrounding corridors and rooms, the quartet revealed performances of a rare order.

The opening night's program, broadcast in part over WMAL and the National Broadcasting Company, was devoted to a Slavic threesome: Dvorak's quartet in E flat major, Smetana's quartet in E minor (*Aus meinem Leben*) and Tchaikovsky's quartet in F major.

The Saturday concert was All-Beethoven and included three quartets, one from each of the master's three periods. Opening was the truly lovely one in G major, op. 18, No. 2, written in 1800. The second was the quartet in E flat major, op. 74, written in 1809. After the intermission came the quartet in B flat major, op. 130, composed two years before Beethoven's death, and closing with the grand fugue, op. 133, the original final movement. The work abounds with a vitality that is intoxicating.

The members of the Budapest String Quartet are Josef Roismann and Alexander Scheinder, violins; Boris Kroyt, viola, and Mischa Schneider, violon cello. The next concerts of the series will be presented by the same group on Dec. 15, 16 and 18, assisted by William Primrose, violist, and Egon Petri, pianist.

Previously the first of this season's concerts under the auspices of the foundation had been given with success at the Library of Congress by the Gordon String Quartet. The event attracted a large audience of chamber music lovers whose enthusiasm expressed itself after each of the compositions played.

The program—the entire series is prepared under the direction of Dr. Harold Spivacke, Chief of the Music Division—was designed to reveal the full beauty of this fine ensemble and included Haydn's quartet in G major, op. 77, No. 1; Glazounoff's quartet in D minor, op. 70, No. 5; and Beethoven's quartet in F minor, op. 95. This latter work, labelled "quartet serioso" by its composer, closed the program and was given a superb performance by the ensemble. One of the emotional peaks of the evening was reached in the *adagio* of the Glazounoff work, which throughout was given with a delightful freedom that robbed the opus of any possible academic stiffness.

On the following afternoon, the same quartet appeared, assisted by Gustave Langenus, distinguished flutist. G. K.

Artists to Give Concert Pairs at Florida Women's College

TALLAHASEE, FLA.—Each artist heard in the series at the Florida State College for Women this year will present two instead of one concert due to the increased enrollment of students to nearly 2,000. Donald Dickson, Metropolitan Opera baritone, gave the first pair of concerts on Oct. 19 and 21. The auditorium can seat only 1,700.

Marcel Dupré, organist, was heard on Dec. 5 and 6 and the Cincinnati Symphony appears on March 2 and 3. Eva Le Gallienne and Cornelius Otis Skinner also will be presented in the series.

Bartlett

and

Robertson

"The Best-Loved Piano Duettists in the World"

Just returned after triumphal tour of South Africa for
Coast to Coast American Tour—January through April, 1940
Only New York Recital—Town Hall, Monday Evening, February 19th
Soloists with New York Philharmonic-Symphony Orchestra
April 18th, 19th and 21st

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division of Columbia Concerts Corporation of Columbia Broadcasting System
Steinway Pianos

"S. HUROK PRESENTS"

IN little more than a quarter of a century the name of S. Hurok has become the touchstone of talent. Wherever music has been played, opera been sung, or ballet danced, the banner of "S. Hurok presents" has figured decisively.

In every corner of the entertainment realm his unmistakable seal has been impressed, and America's audiences have confirmed his judgement.

For the 1940-41 season, S. Hurok presents: The BALLET RUSSE de Monte Carlo which has become a necessary part of this country's entertainment habits; MARIAN ANDERSON, the greatest living singer; ARTUR RUBINSTEIN who transforms the piano into a singing voice; ARGENTINITA, the foremost Spanish dancer and her ensemble; MISCHA ELMAN whose violinism is an institution; JAN KIEPURA, the tenor who has only to sing to have audiences at his feet; LINA PAGLIUGHI, the phenomenal coloratura known as "The Second Tetrazzini"; JAN PEERCE, unreservedly proclaimed America's outstanding tenor; KOLISCH QUARTET who represent the highest art of ensemble playing; OSSY RENARDY, the youthful violinist who has matured into a sensation; COMEDIAN HARMONISTS, at whose antics audiences chortled and called for more; TRUDI SCHOOP and her TWENTY DANCING COMEDIANS; the ORIGINAL DON COSSACK CHORUS, conducted by SERGE JAROFF, uniquely presenting the fervent music and furious dances of old Russia.

For further information communicate with
HUROK ATTRACTIONS, INC., 30 Rockefeller Plaza, New York City
Booking Direction: N B C ARTISTS SERVICE

Cleveland Welcomes Eminent Artists; Baldwin-Wallace Opens New Building

Rachmaninoff Soloist with Orchestral Forces — Kreisler, Devi Dja, Goldovsky in Recitals—La Boheme Sung

Photo © Bachrach

DONORS OF NEW MUSICAL ARTS BUILDING

at Baldwin-Wallace College: Mr. and Mrs. E. J. Kulas.

CLEVELAND, O.—At Baldwin-Wallace College, in Berea, the newly erected Kulas Musical Arts Building was officially dedicated, with Marcel Dupré, the eminent French organist, at the console for one of his cherished recitals. He closed this program with an improvisation of a Passacaglia and Fugue on themes submitted by two musicians in the audience. It was a festive occasion, with the faculty and donors, Mr. and Mrs. E. J. Kulas, receiving their invited audience after the performance.

Rachmaninoff with Orchestra

The third symphony program arranged by Dr. Artur Rodzinski, turned out to be mainly a tribute to the composer and pianist Rachmaninoff, who was heard in a fascinating offering of his revised First Concerto. The passing years have in no way diminished his dashing brilliance in technique. Acknowledging the tumultuous applause, he insisted upon sharing it with the conductor, whose orchestral accompaniment was an astonishing feat of perfection. Five Picture Studies of the composer's piano output, orchestrated by Respighi, were given a first hearing and enthusiastically received by both overflow audiences.

The all-Russian program offered as a novelty Prokofieff's Peter and the Wolf, charmingly descriptive music, calling for the additional role of Narrator. Eleanore Painter Strong showed exquisite animation in her recitation of the spoken part. The program, colorful and novel, also presented the Scheherazade of Rimsky-Korsakoff, Stravinsky's Firebird and the Overture to Borodin's Prince Igor.

New Scores Introduced

Of first performances in Cleveland, Walter Piston's Concerto for orchestra, and David Van Vactor's Symphony in D major, the latter conducted competently by the composer, proved most interesting. The symphony especially was a fine example of musical craftsmanship treated with sincerity and avoiding dissonances purely for effect. The audience was more than friendly towards the young composer.

It seems almost incredible that Richard Strauss' Domestic Symphony had never been played at these concerts; Rodzinski gave it a lavish reading, with a forceful interpretation of the score's complex texture.

Another new item was the Suite after the Paganini Caprices by Brusselmans. There was much of interest especially in the Variations based on that most familiar caprice, which has served Liszt, Brahms and of late, Rachmaninoff, so well as a theme for variations.

In the first of its all star popular concert series at Public Auditorium, the orchestra presented Fritz Kreisler in the Brahms and the Paganini Concertos, the latter in his own arrangement. An audience of nearly 9,000 cheered the great veteran artist whose hold on the affection of today's audience is as great as ever.

Mrs. Brudno opened her concert course with the Balinese Dancers, headed by the graceful and charming Deva Dja. Their presentations brought the exotic flavor of their home-country in colorful costume and graceful traditional style, accompanied by the weird and appealing gamelan music.

Boheme by Cafarelli Forces

Carmela Cafarelli, always enterprising and efficient in her opera productions, inaugurated her current season with Puccini's lovely Boheme. She engaged for her quartet the capable artists: Lawrence Power of Boston as Rodolfo; Robert Kelso, Scottish baritone; Nino Ruisi and Giuseppe Interrante of Chicago and Boston. With the baton in the hands of the experienced Giuseppe Bamboschek, and 35 musicians of the Cleveland Orchestra in the pit, this performance was most commendable. Stage direction and choral training were successfully achieved by Miss Cafarelli, who possesses the thorough knowledge and traditional training of Italian opera houses. Her pupil, vivacious Thelma Wallette, was more than acceptable in the role of Musetta, as was John Longnecker, president of the newly incorporated opera company, as Alcindoro and Benoit. Proceeds will go towards a scholarship fund for worthy opera students. Tosca, and Mignon are in preparation for later productions.

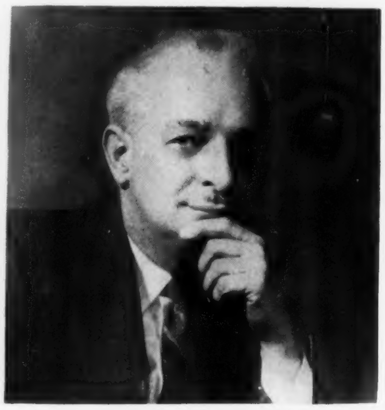
Recitals Appeal

In the recital field, Boris Goldovsky was heard at Wade Park Manor in the first of three piano recitals. He achieved a fine success. In addition to his astonishing musicianship in the choral, operatic and lecturing category, he possesses an artistry of the most eloquent and engaging type on his chosen instrument. His program included three Bach-Busoni Chorals, the Mozart D major and the Beethoven Sonata, opus 109, with smaller items equally well played. The capacity audience demanded and was granted many encores.

Museum Events

Important contributions to this city's music culture have been and are currently provided by the Museum of Art, where Arthur W. Quimby has been in charge of programs for the past ten years. In addition to Mr. Quimby's weekly free organ recitals, there are scheduled music appreciation classes with special attention to current symphony programs; chamber music recitals; new and modern compositions by contemporary composers, choral organizations, and in close cooperation with modern painting exhibits, there will be a lecture recital on Atonality and the Twelve-tone Technique by Ernst Krenek of Jonny Spielt Auf fame.

The Singers Club, with Boris Goldovsky leading the organization for the third consecutive year, is planning two concerts in Severance Hall. Charles D. Dawe, having reached these shores safely after outbreak of the war from the Wales Eisteddfod, where he again acted as judge, announces two concerts by the Orpheus Male Chorus. Mrs. Eleanore Wingate Todd is arranging three appearances for Boris Goldovsky as piano recitalist at Wade Park Manor. At the second of these, an all-Brahms program, he will have the assistance of Margaret Codd-Goldovsky, soprano.



F. KARL GROSSMAN,

assistant professor of music, Cleveland College, and conductor of the Cleveland Philharmonic Orchestra.

"Opportunity" Concerts

The Recreation Department of the City of Cleveland will resume its last year's Opportunity Concerts under the capable direction of Miss L. E. Joki, who again has arranged for the appearance of two young orchestral organizations: the Philharmonic Orchestra under the direction of Prof. Karl Grossman, and the Women's Symphony Orchestra, Hyman Schandler conducting, besides choral organizations and young artists' appearances. J. Noble Richards, Recreation Commissioner conceived this idea of giving young, aspiring musicians this "opportunity," and gained sympathetic support for the enterprise from Parks Director Hugo E. Varga.

ROSA H. WIDDER

Oberlin Series Launched By Cleveland Orchestra

OBERLIN, O.—Course tickets for the Oberlin Artist Recitals were completely sold out in advance of the season, which opened Oct. 24 in Finney Memorial Chapel with a concert by the Cleveland Orchestra under Artur Rodzinski. This ensemble will come to Oberlin for three concerts, two under Dr. Rodzinski, and one under Georges Enesco. Marcel Dupre, French organist, is the first of the recitalists to appear, on Nov. 1, Rachmaninoff following six days later. Fritz Stiedry led the New Friends of Music Orchestra of New York in three programs on Nov. 14 and 15, in Warner Concert Hall. Marian Anderson was scheduled to sing on Dec. 12. Ossy Renardy, violinist, is heard on Feb. 6, followed by the Metropolitan Opera bass, Ezio Pinza, on Feb. 23. Rudolf Serkin, pianist, who last appeared here two years ago, will give the final recital on March 12.

R. D.

Columbus Applauds Recital by Jepson

Kreisler Also Returns as Rich Autumn of Concert Activity Is Launched

COLUMBUS, O.—Highlighting the opening of the local musical season, Helen Jepson, Metropolitan soprano, was presented by the Woman's Music Club in one of the most discriminatingly designed, most nourishing programs of song it has been the privilege of a Columbus audience to hear in many seasons.

Likewise meeting with high acclaim was Fritz Kriesler, whose violin recital launched the current Civic Series. Both concerts brought capacity crowds to Memorial Hall, auguring well for the public response to the year's activities.

The "Standing Room Only" sign was up at the Hartman Theatre for the appearance of Alec Templeton, composer-pianist, whose recent radio successes have made him a prime public favorite.

Other events on the October calendar included the opening of the Capital University concert course, presenting the Budapest String Quartet at Mees Hall; and the appearance of the Philadelphia Orchestra with Eugene Ormandy conducting, as the initial offering of the Central Ohio Symphony Club.

Events Scheduled

Just as October brought a wealth of musical fare to Columbus, so succeeding months have many treats in store. The Woman's Music Club presented Vronsky and Babin, duo-pianists, on Nov. 14; the Civic Series brought Elisabeth Rethberg and Ezio Pinza to the city on Nov. 17; and the New York Philharmonic orchestra, with John Barbirolli conducting, was presented by the Symphony club on Nov. 28.

John Charles Thomas was heard here on Dec. 1 as a feature of the Capital University series; and on Dec. 13, the Ballet Russe de Monte Carlo was presented by the Civic Series.

Rudolf Serkin, pianist, and Adolf Busch will come to Columbus on Jan. 12, under auspices of the Civic Series; the St. Louis Symphony Orchestra will be heard on Jan. 20, a Women's Music Club presentation. Jose Iturbi as a concert pianist will be presented on Jan. 22 by Capital University.

The Minneapolis Orchestra, with Dimitri Mitropoulos wielding the baton, is scheduled for Feb. 10 as a Women's Music Club feature; and on Feb. 16 the Civic Series will present Argentinita and company, Spanish dancers. Georges Enesco, violinist, will be heard on Feb. 19, a Capital University offering; the latter series will also present the Westminister Choir on Feb. 25.

Hertha Glatz, soprano, and Marcel Grandjany, harpist, will be heard on March 4, presented by the Civic Series. Jose Iturbi will return to Columbus on March 11, with the Rochester Philharmonic Orchestra. This concert, presented by the Symphony Club, will feature Amparo Iturbi as soloist. On March 13, the Women's Music Club will offer Robert Virovai, violinist; Heinz and Robert Scholz, duo-pianists, will be presented on March 26 and 27 by Capital University; and on April 9 the Women's Club will bring to the city Charles Kullman, tenor.

C. C. L.

Opera-Concert Tenor
Teacher of Singers
RICARDO ZAPPONI
Studio: 743 Fifth Ave., New York
Phone: PLaza 5-7460

Cologne Continues Music Life As Usual, Including the Opera

Siegfried Wagner Work Is Staged—Strauss and Pfitzner Honored on Their Anniversaries

Cologne.—The musical life of Cologne and nearby centres shows no marked change from what it has been during recent seasons, and all the municipal theatres and concert halls in the Rhineland have begun their seasons with new forces.

The Cologne Opera brought a distinguished performance of Siegfried Wagner's Der Bärenbäuter, conducted by Eugen Bodart. As guest, the Cologne ensemble was applauded in Bayreuth with the same composer's opera Schwarzschwanenreich, Karl Elmendorff conducting, Elsa Förster, Marietheres Henderichs, Philipp Rash as soloists. Under the direction of Prof. Rudolf Schneider, the High School for Music brought two operas with student soloists: Piramo e Tisbe by Hasse, and Rodelinda by Handel.

The Budapest Cäcilienchor, with its beautiful voices, enchanted with Hungarian church music, Lajos Bardos conducting; and Japanese conductor Hildemaro Konoye lead an excellently planned performance of Magic Flute.

Anniversaries Marked

A number of our great living composers have recently been honored: Hans Pfitzner, who was seventy, with his monumental cantata Von Deutscher Seele, with Amalie Merz-Tunner, Elisabeth Hongen, Fritz Kraus, Ludwig Weber, soloists; Richard Strauss' 75th birthday, with Eugen Papst conducting Zarathustra and Alpensinfonie.

Hendrik Diels, chief conductor of the Royal Flemish Opera of Antwerp, led fine presentations of Rosenkavalier and Flying Dutchman, and under the baton of Günter Wand, we had a restoration of Smetana's Bartered Bride. Further, as a first local performance, there was Mark Lothar's Schneider Wibbel, under Alfred Eichmann.

In recital we heard Erna Sack in a brilliant vocal display, the Rhenish Landesorchester (Weyers, conductor), Eduard Kunnecke with his own works; Hans Rosbaud, conductor, and Walter Gieseking, pianist, in Haydn, Mozart, and Beethoven.

At Münchner-Gladbach, not far away, the first performance of Die pfittige Magd, by Julius Weismann, under Theodor Wünschmann, made a deep impression.

Adolf Spies.

Grand Rapids Orchestra Begins Year

Grand Rapids, Mich. — The season opened with an enjoyable concert given by the Grand Rapids Symphony Orchestra, Karl Wecker conductor. Featured numbers were Beethoven's Fifth Symphony, and Smetana's symphonic poem, The Moldau. The soloist was Anna Kaskas, contralto, of the Metropolitan Opera, who pleased again with her lovely voice and fine musicianship.

Fortune Gallo's San Carlo Opera Company appeared for two evenings on the East Church Concert Course. They gave fine performances of Cavalleria Rusticana, Pagliacci and Carmen. The conductors were Carlo Peroni and Angelo Cannaruto. Coe Glade, Leola Turner and Norina Greco were outstanding. The ballet deserves special praise.

Thaddeus Kozuch, of Chicago, gave a brilliant piano recital before members of the St. Cecilia Society. His numbers ranged from Scarlatti and Beethoven to Turina, Szymanowski and Stravinsky. Participating in a members' program arranged by Mrs. Ralph Sasser were Mrs. David Cox, Mrs. Leo Dornbos, Dorothy Pelck McGraw, and Mrs. Sasser, pianists, Mrs. John Van Dongen, soprano, and Elizabeth Love Edwards, harpist. Mrs. Mary E. Snow was chairman for a recital given by Mrs. J. Brayton Deane, pianist, and Gordon Van Ry, bass. Carl Sennema was the accompanist.

Carolyn Willard and Maud Gates Brown collaborated in a lecture-recital in the ballroom of the Pantlind Hotel, under the auspices of the Cathedral League of St. Mark's Episcopal Church.

Future Schedules

The St. Cecilia Society will present, besides members' events, the Griller String Quartet; Suzanne Sten, mezzo-soprano, and Lansing Hatfield, baritone. Mr. Wecker will give an illustrated talk on Music of Yesterday and Today, and Helen Gilchrest will give a lecture-recital on sea music.

T. Guy Lucas has been appointed organist and choirmaster at St. Mark's Episcopal Church, succeeding Paul Callaway, who has accepted the same position at the Washington, D. C., Cathedral. Mr. Lucas comes to this city from St. John's, in Washington.

Donald F. Nixdorf, director of music at East Congregational Church, has been chosen director for the present season of the Excelsior Male Chorus, succeeding Harold Tower, who has resigned.

The fourth annual choir festival of Congregational churches in western Michigan was held recently, with headquarters in First Congregational Church, of which C. Harold Einecke is minister of music. During the winter season the chancel choir will sing in Rockefeller Chapel at the University of Chicago, and the chancel and chapel choirs will participate in the festival of Westminster College Affiliated choirs to be held in Detroit. Mr. Einecke is arranging a modern music festival to feature American and English compositions. An organ recital is planned by Dr. Joseph Clokey of Miami University, Oxford, Ohio.

Public School Music Thrives

With the purchase of new music and many new instruments for grade and high schools, the public school music faculty, headed by Donald D. Armstrong, supervisor, is prepared to achieve its aim —music for every child, and every child for music. Band, orchestral, and choral festivals are planned, and music activities will be correlated to school projects. A composition for male voices, Trail Song, by Florence Best, director of vocal music at Union High, has been placed on the required list for boys' glee clubs in Indiana.

H. B. R.

Fritz Kreisler Opens Recital Season at Detroit

Detroit.—Fritz Kreisler opened the local recital season here when he appeared in the Masonic Auditorium before an audience which not only filled every seat but overflowed onto the stage. In his accustomed artistic form, the violinist gave an avid Detroit audience his own arrangement of Vivaldi's C major concerto, his revision of Tchaikovsky's D major concerto with the Kreisler cadenza and a bevy of his own scores including the Cavatina, Shepherd's Madrigal, Gypsy Caprice, Malagueña and Tambourin Chinois. For encores at the close he elected the Beethoven-Elman Rondino, his own Londonderry Air arrangement and finally Schön Rosmarin. Carl Lamson again gave admirable collaboration.

M. C.

Russian Program Launches Series of Racine Symphony

Racine, Wis.—The eighth season of the Racine Symphony Orchestra, Frederick Schulte, conductor, began recently with an all-Russian program, the Don Cossack Male Chorus assisting. Three more concerts, the last on April 2, will be heard with outstanding soloists: Patricia Travers, child violinist, Edward Dudley, tenor, and Abram Chasins, pianist.

The orchestra, maintained through subscriptions, membership and private contributions, consists of fifty professional and amateur players. The concerts are given at Memorial Hall which seats 2,000 and the Main Street Theatre, seating 1,200. Fidelis Rawson is the business manager.

Baloković Plans Recitals in the South

Following his Town Hall, New York, recital on Nov. 18, Zlatko Baloković, violinist, appeared at the West Virginia State College, Institute, W. Va. on Nov. 26 and at Municipal Auditorium under the auspices of the Fort Worth Civic Association on Dec. 5. Hellmut Baerwald will be at the piano.

JESSICA
DRAGONETTE
SOPRANO
APPEARING IN CONCERT
During the Season 1939-40
Management: NBC ARTISTS SERVICE, RCA Bldg., New York City
George Engles, Managing Director

ROSATI
Teacher of Gigli, Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, etc.
205 WEST 57th ST., NEW YORK
Tel. COlumbus 5-0393

RENATO BELLINI
Composer, Coach and Vocal Teacher
Former assistant conductor Chicago and Colon Operas and Coach of Bori, Schipa, Norena, Bonelli, Sabanieeva and others.
Studio: 200 West 54th St., New York
Tel. COlumbus 5-7975

WAGER
SWAYNE
teacher of famous pianists
Address: Ross McKee
795 Sutter—Pros. 0911
SAN FRANCISCO

MICHIGAN STATE COLLEGE
Department of Music
LEWIS RICHARDS, *Direct*
Curricula leading to Bachelor of Music, Bachelor of Arts, and Master of Music degrees
Write Secretary of Music Department, East Lansing, Mich., for catalog and information

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

ALICE
ZEPPILLI
TEACHER OF VOICE AND ACTING
Endorsed by Bori, Farrar, Pons, Raisa
519 Steinway Hall, N. Y. C. CO. 5-7614

GEORGE PERKINS RAYMOND
TENOR
BOOKINGS MADE NOW FOR 1939-1940—CONCERT—RECITAL—RADIO—ORATORIO
Exclusive Management: ANNIE FRIEDBERG
250 West 57th Street New York

PAUL WITTGENSTEIN
Famous One-Armed Pianist and Teacher
Faculty member: THE RALPH WOLFE CONSERVATORY OF MUSIC
36 Orchard Place, New Rochelle, N. Y.
Management: Guild for Musicians, 113 West 57th St., New York

MUSICAL COURIER
Review of the World's Music
60th Year
Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York
GEORGE H. HILBERT
President
Telephones: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING..................Editor-in-Chief
ALFRED HUMAN........................Managing Editor
RENÉ DEVRIES (Chicago) ...Associate Editors
IRVING SCHWERKÉ (Paris) ...Associate Editors

CHICAGO AND MIDDLE WEST HEADQUARTERS René Devries, in charge; JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. 'Phone, Harrison 6110.

PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (Chief of Foreign Staff), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard, 48-24. Cable address, Musicurier, Paris.

HOLLYWOOD BUREAU: Richard Drake Saunders, West Coast Representative, 5617 Hollywood Blvd., Phone, Granite 3480.

SUBSCRIPTIONS—Domestic $3. Canadian, $4. Foreign, $4.50 Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK DECEMBER 15, 1939 No. 3001

To America at peace and musicians everywhere, the Musical Courier's staff extends hearty holiday greetings, with the added hope that civilization at war may soon again hear the outpouring of "Messiah," the carol, and the restorative, ever-fresh melody of the Christmastide.

——o——

Musical conditions in the Latin-American republics are succinctly described in the article which appears on another page, summarizing the present orchestral and operatic situation. We are impressed by the similarity of problems, the devotion of the individual musicians in the several countries, and the striking responsiveness of the audiences.

This eagerness of our southern neighbors for the best type of music is, of course, a familiar story to the artists who tour these cultural centers. The new musical growth and development of the large orchestras is obviously a token of the closer artistic linking of the Americas.

——o——

Instrument of Democratic Culture

Arthur Judson's summary of the Nation's symphonic situation in Musical Courier's orchestral and operatic issue probably surprised many observers.

With annual budgets ranging from $200,000 (not merely $20,000, as a typographical error put it) up to $750,000 a year, the sixteen largest symphony groups present in a single season more than 1,300 concerts.

In addition to these 16 key orchestras, the Musical Courier's survey, in the Dec. 1 and continued in the present issue, lists the current activities of some 150 other symphonic organizations, together with twenty-five opera companies.

Each of these groups represents the achievement of earnest, intelligent cultural forces in the communities. Perhaps the greatest tribute to these workers in the musical vineyards is the support of the average listener in these cities, towns and villages.

Mr. Judson's article demonstrated that the symphony orchestra is a hardy, vital purveyor of art, education and inspiration, which can weather every kind of stress—except, perhaps, the neglect of the listener.

Fortunately, this unit in the symphonic scene, the listener, is responsive and growing in numbers and intelligence.

Truly the American symphony orchestra is a thriving and aware instrument of democratic culture.

——o——

Ernest Schelling's Passing

A grievous shock came to the musical world with the news that Ernest Schelling had died suddenly in New York while he appeared to be in the best of health, one day before the scheduled season start of his series of Children's Concerts at Carnegie Hall.

A busy and useful artistic life had been that of Schelling, with activities in many lands and in many capacities, even outside of music.

His standing as a pianist and composer was high; he set up a luminous record as an officer in the World War; and with his teacher and friend Paderewski, he had done much to help in the rehabilitation of Poland after independence came to that country.

Schelling's successful leadership of children's concerts here and abroad is too well known to need more than a mere reminder at this moment.

In him America boasts one of its most gifted composers in the larger forms. His Victory Ball seems destined to hold a permanent place in the symphonic repertoire. His violin concerto is esteemed as one of the best modern works for the instrument.

He served the piano with similar distinction through his Impressions From an Artist's Life and his Fantastic Suite. Morocco, symphonic tableau, Légendes Symphoniques and a symphony in C minor are other impressive examples from his pen.

The entire working life of Schelling represented lofty ideals and endeavors, and was so looked upon by his most eminent colleagues, nearly all of whom were his close personal friends.

The Schelling home was their frequent meeting place, and there he entertained with his additional talents as a delightful host and famed raconteur.

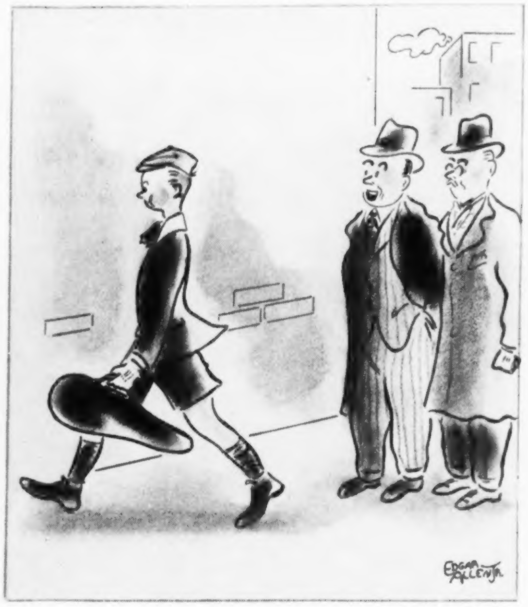
The passing of this brilliant artist and picturesque personality is felt deeply in all musical circles. His memory will be affectionately cherished by all who knew him.

——o——

A Musicological Plan

Many institutions of higher learning in this country now have musicological courses, and under the directorship of able scholars and teachers, are doing remarkably good work. It is the more astonishing therefore that all the colleges and universities particularly in the West do not make such work a part of their curricula. Wherever it has been established, the results brilliantly justified the installation and expenditure, in view of the phenomenal public and private growth of interest in music, and the new modern methods of research. No doubt the heads of the institutions which feature musicological courses on an equal footing with those in history, literature, philosophy and humanistic fields, feel as many of us do, that no well ordered cultural life during the next fifty years could be considered complete without close musical association.

MUSICAL COURIER
Announces the opening of the
HOLLYWOOD OFFICE
at
5617 Hollywood Blvd.
Telephone: GRanite 3480
and the appointment of
RICHARD DRAKE SAUNDERS
As West Coast Representative


EDGAR ALLEN JR.

Cartoon by Edgar Allen, Jr.

"After his concert, they're going to get him long pants."

It is the more timely therefore that Julius Gold, the eminent San Francisco theorist and pedagogue, comes along with the suggestion of a special School for Music Study Research, intended primarily for the training of musicologists and composers; that is, purely for instruction in the higher branches of musical knowledge. Briefly, Gold has in mind a university professional school which in addition to professional training, assumes the instruction in music of liberal arts students, centering its attention on those who are candidates for such degrees. The splendid idea is herewith passed on to the great educational institutions and to wealthy music-lovers who are minded to establish useful endowments.

Furthermore, Gold puts forward an affiliated plan, to have the projected School found a Musico-Historical Museum, where thorough musical knowledge may be achieved through first-hand contact with the original sources as handed down to posterity. Doubtless he intends also that the Museum should include instruments, historical ana, data, manuscripts of all kinds, examples of music-printing, and all the other paraphernalia of musical art and science.

Musicological research as an exact science had its beginnings in Europe, especially Germany, in comparatively recent times. Since the entrance of the Nazi regime, musicological activities have been scattered, and it is strongly evident that America will now become the center of concentration in that field. The more reason then, why this country should have an institution specifically set apart for the study of musicology, and a museum where objects of musical interest are exhibited. The combination would provide the perfect laboratory for the investigation of the evolution of the art of music.

As the leading American disciple of the late Bernard Ziehn, world famous theorist, Julius Gold has contributed vitally to the musical advancement of this country, both through his writings and teachings. Among his pupils were Meredith Willson, Winthrop Sargeant, Quinto Maganini, Nathan Firestone, Otto Cesana, to name only a few prominent musicians.

The Musical Courier thinks, all told, that if ever the School and Museum about which Gold dreams should come to life, he should be the man selected as its head—though he modestly might not think so himself.

VARIATIONS

By Leonard Liebling

A few weeks ago this department, giving out the news that Eugene Goossens had made application for American citizenship, quoted from his speech to the Cincinnati Orchestra, in which he announced his intention to formulate the seasonal programs not on any national, but strictly on a musical basis. He also asked that the players confine themselves at rehearsals to the artistic business in hand, and forego all discussion of European political affairs.

With that serious reporting off his mind, this editor went on to say that in order to become truly American, Eugene would have to be informed on certain subjects indigenous to our land. To test his knowledge, the editor put forward a set of questions, more or less facetious, and dared the embryo American citizen to answer them.

This then, is Eugene's reply to the challenge:

Cincinnati, Ohio.
December 2, 1939.

Dear Variations:

I was very touched to find on your page such an extensive reference to my humble words addressed to the orchestra on the subject of my recent citizenship application. I was also much amused by the little "Information Please" paragraph which followed this speech. I won't take up time and paper writing down the answers to your quiz, for you may rest assured that I know them all. (You'd be amazed how far-reaching my interests are in my adopted country!) The only one which I have the slightest hesitation answering is the question concerning third hand's response to an informatory double made by second hand, in the game of Bridge. My mother-in-law has promised to explain this one to me on her next visit to Cincinnati.

Now I'll ask you a few. (The answers will follow next week, if you don't know them.) Is a Royal Straight Flush higher than five aces in seven-card Peek? What do the numerals in "Pacific 3 2 1" mean? What was the original name of the steamship "Leviathan"? Have you eaten a nutburger? Describe the "Infield Fly Rule." Who sponsors the Mighty Allen Art Players? Where is "The Strip" in Hollywood? Describe the wheel arrangement of a Hudson Locomotive. Should the mint for a Julep be crushed or not? Who is Petty? Differentiate between Eastern Standard Time, Bulova Time, and Templeton Time. What is "American Gothic"? Can you identify "Hudson River Bracketed"? What are the Greene Line steamers? Which American orchestra can boast of a set of Wagner Tubas? Give the technical word for the system of vocal harmony which, in its simplest form, is merely a sequence of first inversions, starting and finishing with a chord in root position consisting of bass, fifth, and octave. ("So You Think You Know Music? ! !")

Perhaps the above will help you to while away a pleasant sunny afternoon.

Yours as ever,
EUGENE.

◆ ◆ ◆

While away a pleasant afternoon? I fell into a dead faint after reading Eugene's sadistic document, and am still going about dazed and doddering. I find myself muttering all day at my desk, and even waking up at night screaming "Infield Gothic—Nutburger Julep—Hudson River Tubas—Templeton wheel arrangement—Heluva Time," and the like.

Thirsting for revenge, I invite you, Eugene, to go on my regular Sunday radio program (a quiz called So You Think You Know Music) which takes place every Sunday, 2.30-3.00 p.m., Eastern Standard Time, CBS-WABC. I suggest December 31 as a suitable date, for I learn that you are to spend the holiday period in New York.

However, you won't be asked any questions about railroad locomotives, for my sleuths on the Musical Courier tell me that you are a real professor on the subject. One of them said, in fact, "That's why he puts so much steam and drive into his conducting."

So You Think You Know Seven-card Peek? All right, there'll be a game waiting for you. (Bring your check-book with you.)

◆ ◆ ◆

From far-off Adelaide, Australia, our correspondent, Cynthia Hendrickson, sends the following: "At Perth, nine-year-old Pamela Hay, of Subiaco, gained 91 marks out of a possible 100 at the initial piano examination conducted by the Trinity College of Music. Her teacher is Mr. W. Fuller, with whom she has been studying for only six months. She learns from sheet music and knows immediately when she has struck a wrong note. She and her teacher converse by sign language. Pamela has been deaf and dumb since her birth!"

◆ ◆ ◆

Miss Hendrickson must know of my more than academic interest in horse-racing, for she also forwards a tipster's forecast from the sporting section of Adelaide Truth:

FREE LEG: Did well during Winter and working along O. K. Might need the outing though.

OLD SCOTCH: Hasn't raced for a while. Not very enthusiastic.

HOTSPUR: Lots of early pace, but a weak animal.

TOSCANINI—Won a couple of races as a two-year old and not altogether hopeless for this, though we're not particularly keen.

◆ ◆ ◆

Manager Kingsbery Foster has a story about his English singer, Julian Gardner, who gave a recital at the Governor's Mansion at William and Mary College, Williamsburg, Va. Gardner arrived in that town very early in the morning and expected to be met by the head of the music department.

Seeing only one person about, the visitor inquired: "Are you Prof. X. from the College?"

"No, I'm not," was the answer, "but I know where he lives. I have my car here and I'll drive you there."

Just as the two had seated themselves, another car dashed up and out sprang the missing Professor. He greeted Gardner, heard him tell of the kind offer of a lift, then turned to the "stranger" and said: "Thank you, Mr. Rockefeller."

Foster writes: "I am not sending you the anecdote as propaganda, but just to show that a capitalist can also be a darned good neighbor."

◆ ◆ ◆

"What cheer with your compositions?" I asked Mana-Zucca during her recent visit to New York. "The worst ones are selling best," replied Mana.

◆ ◆ ◆

Someone suggests that the slogan for public performers in these war days should be "Musik über Alles."

◆ ◆ ◆

Adding to their previous book collaborations (Folksongs of Many Lands, Christmas Carols, and The Last of the Troubadours), Hendrik Willem Van Loon and Grace Castagnetta launch another volume, again a vocal collection, called Songs America Sings. Twenty-one familiar numbers including the imperishable Battle Hymn of the Republic, Swing Low, Sweet Chariot, Dixie, In the Gloaming, The Star-Spangled Banner, and of course some of the folk classics by Stephen Foster, although Swanee River is strangely absent. (Too familiar?)

A fourteen-page fascinating Introduction by Van Loon opens the volume, and gives the patriotic and cultural background of each of the songs. That versatile gentleman also frontispieces and intersperses with his inimitable water color sketches suggestively mooded and beautifully tinted. Miss Castagnetta furnishes her customary effective musical arrangements atmospheric yet easy to play. Simon and Schuster give the book admirable publishment in fetching and decidedly Christmasy appearance.

◆ ◆ ◆

Musicus—"My wife can neither play the piano nor sing."

Commercius—"That's fine."

Musicus—"So? Well, you see, she plays and sings nevertheless."—(From L'Illustré Suisse, Geneva.)

◆ ◆ ◆

Grena Bennett, Evening Journal (N. Y.) critc, thought a recent performance of the Good Friday music from Parsifal was much too slow, and someone heard her say, "It seemed to last from Holy Thursday to Easter Sunday."

◆ ◆ ◆

I love the line in Greta Garbo's film, Ninotchka: "At the rehearsal of the Communistic orchestra, there was sabotage in the strings."

◆ ◆ ◆

"While there's life, there's Constance Hope," says an admirer of that successful publicity promoter.

◆ ◆ ◆

With me, England's young composer, William Walton, comes just after Wagner—in my card index file.

◆ ◆ ◆

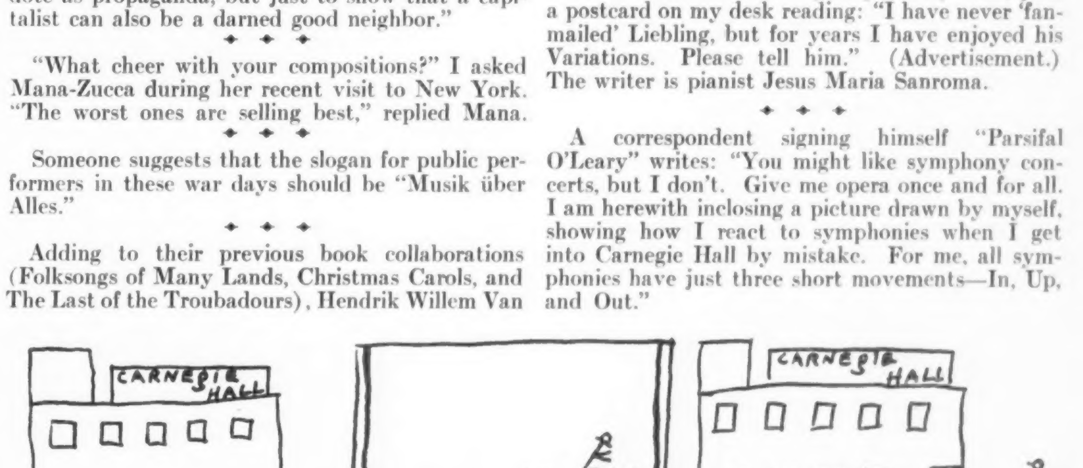
From A. Brown I learn that Rachmaninoff's third piano concerto sounds like variations on a Rachmaninoff concerto.

◆ ◆ ◆

And that prompts this boast. Mary Manning, of the Musical Courier expert publicity staff, puts a postcard on my desk reading: "I have never 'fanmailed' Liebling, but for years I have enjoyed his Variations. Please tell him." (Advertisement.) The writer is pianist Jesus Maria Sanroma.

◆ ◆ ◆

A correspondent signing himself "Parsifal O'Leary" writes: "You might like symphony concerts, but I don't. Give me opera once and for all. I am herewith inclosing a picture drawn by myself, showing how I react to symphonies when I get into Carnegie Hall by mistake. For me, all symphonies have just three short movements—In, Up, and Out."



Somebody Told

by Simon Snooper

A few hours after the Saturday matinee concert given by Serge Koussevitzky and the Boston Symphony Orchestra in New York, the second one devoted entirely to American composers' works, Simon found the eminent conductor still on the same block as Carnegie Hall, for the nearby Lotos Club gave him a testimonial dinner in recognition of his long and distinguished services to the music of this country.

The chairman was Dr. Harry Woodburn Chase (president of the club), and Leonard Liebling acted as master of ceremonies. Dr. Walter Damrosch, Gene Buck, Dr. Louis K. Anspacher, and Charles O'Connell served as the speakers. Musical intermezzi had as performers the Primrose Quartet, Jesus Maria Sanroma, Igor Gorin (in Ukrainian folksongs) and Rose Bampton.

Among those present were Dr. Howard Hanson, Roy Harris, Edward B. Hill, Randall Thompson, George Fischer, Mrs. Clara Clemens Gabrilowitsch, Arthur Fiedler, Vernon Duke, William Schuman, James Montgomery Flagg, Mrs. Gertrude Robinson Smith, Helena Diedrichs, Abram Chasins, Olin Downes, Leon Leonidoff, Colette D'Arville, Mrs. Koussevitzky, Dr. Craig Earl ("Professor Quizz"), George W. Edman, George E. Judd (manager of the Boston Symphony Orchestra), Davidson Taylor, Ted Cott, Walter Piston, Daniel Gregory Mason, John G. Paine (general manager of ASCAP) and Dr. Charles M. Courboin.

Truly, a worthy fete in honor of a pioneering champion of native music.

* * *

I hear by the most recent carrier pigeon that a gala reception was tendered John Barbirolli when he visited Baltimore and Washington with the New York Philharmonic. After the concert in Baltimore, he was the guest of the heads of WCAO, local outlet for the Columbia Broadcasting Symphony, at a function in the Belvedere Hotel, to which about 50 of the city's hand-picked musical gentry were invited. Mayor Howard W. Jackson was there, plus officials from Columbia and a veritable horde of music dignitaries. Flash bulbs flashed all evening.

In fact, parties were the thing all along the route of the New York Philharmonic tour, and plans were made for one at the Mayflower Hotel in Washington following the concert there on Thanksgiving Eve. This is a sort of moving night in the nation's capital and so C. C. Cappel suggested a cocktail party be held in the afternoon, thus catching the migratory millionaires before flight. "No, no, no," said Maestro John, so CBS and the publicity men of the local outlet made plans for a reception following the concert.

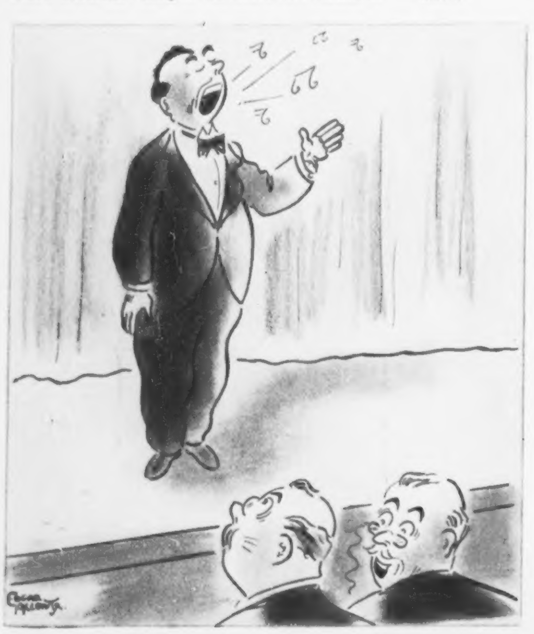
A sorry handful showed up, some of them obviously *not* Philharmonic patrons, and Mr. and Mrs. B., who appeared briefly and partook of the midnight snack which forms the inevitable postlude to all his concerts, took a quick look around and left. The ink-stained wretches who had torn through their morning-paper reviews in order to get back for the promised meeting with Barbirolli were just a bit, shall we say, taken aback when, breathless with running, they arrived at the Mayflower only to find that the Barbirollis had disappeared into the night? Some of them consoled themselves by going over to the Nashes (he's the organist at St. Albans) where, for those who were invited, the proverbial good time w. h. b. a.

* * *

When Iso Briselli was taking his Spanish Strad and three other rare old violins to Philadelphia for a recent exhibition, the young artist was accompanied all the way by railroad detectives.

To while away the time, he and the two officials played pinochle in their private car during the two hour ride from New York. When they reached Quakertown, Mr. Briselli was questioned about the safety of his fiddles.

"Oh," he said, with a tinge of rue in his tone, "you leave it to those guards. I saved my violins. But I lost my shirt!"



"I don't recall his name, but I never forget a bass!"

Cartoon by Edgar Allen, Jr.

Robert Robitschek to Make Debut at Concert for Emigrés

Robert Robitschek, formerly director of the Klindworth - Scharwenka Conservatory in Berlin, makes his American debut as a conductor on Dec. 18 in a program in Carnegie Hall for emigré musicians. The concert is given in cooperation with the Associated Musicians of Greater New York, and the orchestra is made up of musicians from symphonic organizations who have donated their services.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Friday, December 15
Philharmonic-Symphony Society, Carnegie Hall (A)
People's Chorus, Carnegie Hall (E)
Arthur Loesser, pianist, Town Hall (E)

Saturday, December 16
Adolf Busch, violinist, Rudolf Serkin, pianist, Town Hall (A)
Charles Fleischman, violinist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, December 17
Virginia Ackerman, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Budapest Quartet, William Primrose, violist, Mischa Levitzki, pianist), Town Hall (5:30)
Marian Anderson, contralto, Carnegie Hall (E)
Herbert Janssen, baritone, Town Hall (E)

Monday, December 18
Alexander Kipnis, bass, Paul Stassevitch, violinist, Carnegie Hall (E)

Tuesday, December 19
New York Oratorio Society, Carnegie Hall (E)
Roland Gundry, violinist, Town Hall (E)

Wednesday, December 20
Mount Holyoke College Glee Club, Town Hall (E)
Downtown Glee Club, Carnegie Hall (E)

Thursday, December 21
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Lucy Brown, pianist, Town Hall (E)

Saturday, December 23
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)

Sunday, December 24
Philharmonic-Symphony Society, Carnegie Hall (A)

Tuesday, December 26
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, December 27
Ida Krehm, pianist, Town Hall (E)

Thursday, December 28
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Ann Chenee, pianist, Town Hall (E)

Sunday, December 31
Philharmonic-Symphony Society, Carnegie Hall (A)

Tuesday, January 2
Philharmonic-Symphony String Quartet, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Wednesday, January 3
Adolf Busch-Rudolf Serkin, sonata recital, Town Hall (E)

Thursday, January 4
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Paul Makanovitzky, violinist, Town Hall (E)
Lina Pagliughi, soprano, Carnegie Hall (E)

Saturday, January 6
Marilyn Meyer, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Sidor Belarsky, bass, Town Hall (E)

Sunday, January 7
Nicanor Zabaleta, harpist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Sigurd Rascher, saxophonist, Town Hall (5:30)
Ray Lev, pianist, Town Hall (E)

Monday, January 8
Whittemore-Lowe, duo-pianists, Town Hall (E)
Giuseppe Moschetti, organist, Carnegie Hall (E)

Tuesday, January 9
Gertrude Gibson, soprano, Town Hall (A)
Jussi Bjoerling, tenor, Town Hall (E)
Schola Cantorum, Carnegie Hall (E)

Wednesday, January 10
Glenn Darwin, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, January 11
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 12
Philharmonic-Symphony Society, Carnegie Hall A)
Creighton Allen, pianist, Town Hall (E)
Lotte Lehmann, soprano, Lauritz Melchior, tenor, Carnegie Hall (E)

Saturday, January 13
Boston Symphony Orchestra, Carnegie Hall (A)
Griller String Quartet, Town Hall (A)
Adele Marcus, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, January 14
Wilbur Evans, baritone, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Trio of New York), Town Hall (5:30)
Yoichi Hiraoka, xylophonist, Town Hall (E)

Monday, January 15
National Orchestral Association, Carnegie Hall (E)

Stravinsky Engaged For N. Y. Philharmonic

Enesco Unable to Fulfill U. S. Guest Engagement

IGOR STRAVINSKY

Georges Enesco, Roumanian composer - conductor - violinist, is ill in Italy, it is announced and will be unable to fulfill his engagement as guest conductor of the New York Philharmonic-Symphony Society. In his place, the Society has engaged Igor Stravinsky for one of the two weeks assigned to Enesco. He will conduct the concerts on Jan. 4, 5, 6 and 7 and his programs include one of his own music, including the Jeu de Cartes Suite and Petrouchka and another of Tchaikovsky in which Erika Morini will be soloist in the violin concerto.

John Barbirolli will take over the second week allotted to Enesco. He will conduct on Dec. 28, 29 and 31. At the Thursday-Friday pair an all-Beethoven program will be played with Yehudi Menhuin as soloist in the violin concerto.

Serge Prokofieff and Albert Stoessel, as announced, will be the other guest conductors this season. On Easter Sunday afternoon Ernest Hutcheson will be soloist in Beethoven's third piano concerto.

N. Y. Orchestral Society Heard

Composed of business and professional men under the direction of David Grunes, the New York Orchestral Society, was heard at the Brooklyn, N. Y. Academy of Music on Dec. 2 in a program for the benefit of the Child Guidance Centre of the Brooklyn Juvenile Protective Association. Inez Lauritano, first artist to receive two Naumburg awards, was the soloist in Mendelssohn's violin concerto. Ruth Nalibow, soprano, Olga Paul, contralto, Anthony Schube, tenor and Sidney Osborne, bass, were soloists in the second New York performance of Fauré's Pavane for orchestra and chorus.

Szigeti and Furtwängler Open Budapest Series

(Special cable to the Musical Courier)

BUDAPEST. — Furtwängler and Szigeti opened the belated Budapest season before sold-out houses. Furtwängler excelled in Brahms' second symphony. Szigeti performed memorably the Brahms violin concerto. Bela Bartok's lovely thirty-two year old orchestral work, Portrait, was revived with success.

ALEXANDER JEMNITZ

Virovai in New York

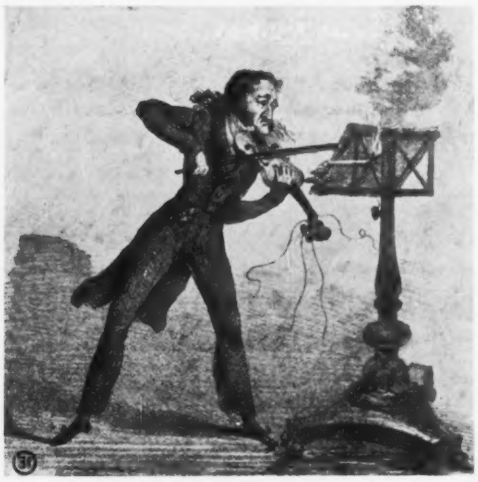
Robert Virovai, violinist, who has been on tour since October, made his first New York appearance of the season Dec. 13 in the New York Town Hall Endowment Fund Series. He will play for the Haarlem Philharmonic Society at the Waldorf-Astoria, Dec. 21. The young violinist resumes his tour on Jan. 8 in Bristol, Va.

Gonzalez Scores in Toronto

Enya Gonzalez, young Philippine soprano, gave a warmly acclaimed recital in Massey Hall, Toronto, Dec. 1. Leo Barkin was the accompanist.

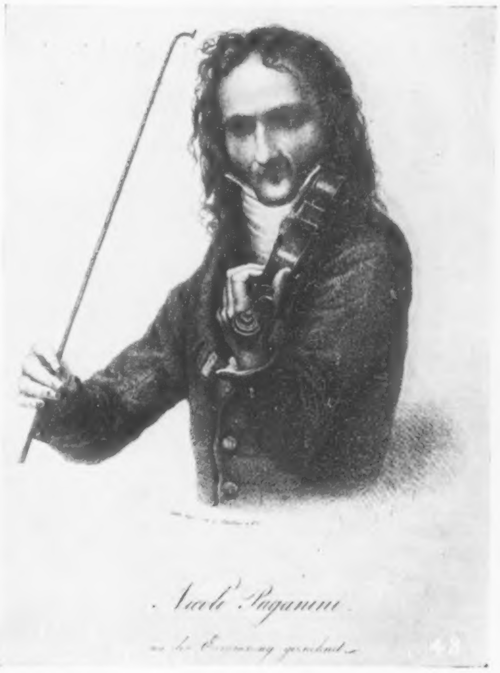
Paganini Centenary Recalls Mystery of Burial Place

Nice Authorities Probe Puzzle of Empty Island Tomb as 100th Anniversary of His Death Nears—Digging Party Finds Empty Grave—Monument Proposed



MEMENTOS OF PAGANIN.

At right, an engraving of the famous violinist published in London in his lifetime. Left, a cartoon which appeared on the title page of an English comic song. Below, the room in Paganini's house at Nice, where he died May 27, 1840; from a photograph by Clarence Lucas.



NICE.—The discovery of an empty grave on the lonely islet of St. Ferréol, hard by the chateau of the Man with the Iron Mask opposite Cannes, has revived the controversy about Nicolo Paganini's first burial place. His remains now rest in a mausoleum in Parma, but they underwent a strange hegira. Nice is preparing to celebrate the hundredth anniversary of the great violinist's death with a festival of music in May, 1940, and the preparations have reopened the subject.

All agree that Paganini died of the plague in Nice, on May 27, 1840. He had been giving a series of concerts, and contracted the disease while residing at the home of his friend, Count von Cessole. The musician's body was embalmed and placed in a glass coffin so that his many admirers could pay him a last homage. It is at this point that there is disagreement.

"Diabolic" Legend Recalled

One school claims that the Pope refused to allow the body to be taken back to Italy or to be buried in a church cemetery, as Paganini, so it was reported, had often boasted of being "in league with the Devil." Arrangements were therefore made for temporary interment in a hospital at Villefranche-sur-Mer nearby, and it was later moved to the country estate of a friend near Genoa. where the body remained for four years. After many futile *démarches,* Achillus, Paganini's illegitimate son, finally procured the Pope's permission to transport the remains to his castle at Guaglione, Italy, for burial.

Another faction maintains that the municipal authorities would not permit burial in a cemetery, as the violinist had died of the plague, and insisted upon cremation. To avoid this, his friends secretly took the body to the lonely rock of St. Ferréol, where it remained, these persons say, until Paganini's son finally secured the necessary permission from the Pope to transport his father's body to Italy. In support of this contention, only a reference made by De Maupassant in one of his stories, and a statement made years ago by a monk in a neighboring monastery, indicate that Paganini had been buried on the island.

Puzzle of Island Tomb

So warm became the recent discussion that a local newspaper sent a searching party to St. Ferréol. At the end of a day of digging, a well-preserved, empty, cement-lined grave was brought to light. Whether this was the first resting place of Nicolo Paganini has not yet been proven to the satisfaction of many. But a monument is already being made to mark the spot, thanks to the effort of Juan Manen, Spanish violinist, residing on the Riviera. LELAND L. SMITH

Paris Conservatory Orchestra Resumes

Concerts in French Capital Feature Women Soloists as Music Life Reopens—Army Units Contain Celebrities

PARIS. — The Conservatoire Orchestra, the first of the Paris symphonic organizations to inaugurate a war-time series of concerts, has already given two successful seances before packed audiences in Conservatory Hall.

Many of the instrumentalists having been mobilized, Charles Münch, regular conductor of the orchestra, "filled in" the otherwise vacant stands by drawing from those members of the Philharmonic Society Orchestra who are still in Paris.

The first concert, under M. Münch, was memorable for an inspired reading of Beethoven's Fifth and of Ravel's piano concerto, with soloist Marguerite Long, the lady who not only played the work at its first world performance but who, ever since, remains its unique interpreter.

The second concert, fully as enthusiastically received as the first, was conducted by Gustave Cloez (Rameau, Ravel, and Beethoven's First) and presented Marguerite Roesgen-Champion as assisting artist. If Mme. Long has made the Ravel concerto her own, it must also be said that Mme. Roesgen-Champion has made the Haydn D major hers. This was the opus she interpreted, her classical style, formal sense, and musical *esprit* bringing out the composition's manifold beauties.

The third Conservatoire concert comprised Redemption, by Franck, a Mozart violin concerto with Denise Soriano, young and charming soloist, and Beethoven's Seventh, conducted by Charles Münch.

Radio Work Important

Thanks to the Radio-Français, musical life in France has not been entirely stifled, war conditions notwithstanding. Ever zealous of upholding a high artistic standard, the French Radio is doing excellent work towards upholding the morale of the mobilized men and their families, by the incessant broadcasting of French masterpieces.

To date, many celebrated artists have broadcast regularly, among them being Alfred Cortot, Jean-Marie Darré, Robert Casadesus, Pierre Maillard - Verger (young Premier Grand Prix de Rome), Jean Doyen, Jacques Thibaud, Roland Charmy, Henry Szeryng (remarkable young Polish violinist, now in the French Foreign Legion), Maurice Maréchal, Pierre Fournier, André Lévy, Georges Thill, the latter having just given the first Paris concert in aid of the French Red Cross.

Music in the Army

Parallel to such activity, *les vieux* (those who participated in the World War) are busy—when time permits—organizing orchestras and giving weekly barracks concerts for their various troops, as for example, the orchestra created by members of the 212th Infantry Regiment, composed of instrumentalists from the Paris Opéra, the Opéra-Comique, the Colonne, Pasadeloup, Conservatoire, Lamoureux, and other symphony orchestras.

In this regiment alone, are found such artists as Jean Doyen, Pierre Maillard Verger, Roger Debonnet (first violinist, Pasdeloup Orchestra), René Bas (violinist of the Quintette Instrumental de Paris) Fr. Benedetti, and Robert Ladoux. Others are the orchestra conductor of the Bal Tabarin, the remarkable cornetist Chavanne, and the Parisian impresario and concert manager, Maurice Dandelot, who presides over the percussion.

CARLOS DE VAR.

Kubelik Marks 40th Anniversary

PRAGUE.—Jan Kubelik, violinist, inaugurated a series of ten recitals in celebration of the fortieth year of his artistic activity. Kubelik made his debut in Prague in 1898. His son Rafael is known in Europe and America as a successful conductor. R. P.

Australian Music Centers Yield Acclaim to Visiting Notables

Schnabel and Szell Applauded in Joint Concerts—Marjorie Lawrence's "Homecoming" Feted—Vienna Choir Heard

SYDNEY, N. S. W.—Under the auspices of the Australian Broadcasting Commission, Artur Schnabel made his first appearances in Melbourne. The hall was crowded at every concert, and the programs were relayed by national stations throughout Australia. In Sydney on the opening night and at every recital the seats were also sold out. Schnabel's sound technique, which he used only as a means to an end, showed in his master interpretations of the works of Beethoven, Bach, Mozart, Schubert, which completely carried the audiences to the heights of his art. At the close of each concert the applause from the densely filled hall was overwhelming.

The Sydney Town Hall was packed and many people were unable to obtain seats for the first orchestral appearance of Schnabel and the guest conductor Georg Szell. These eminent musicians presented Beethoven's Emperor Concerto with the Sydney Symphony Orchestra giving a rare performance. The orchestra was well controlled and supported the soloist with fine judgment. The applause revealed genuine appreciation of the conductor who also led Beethoven's Egmont and Eroica Overtures, closing an eventful concert. Included in Schnabel's programs were three concertos—Brahms' D Minor, Weber's Konzertstück and Mozart's C Major, in which he showed great diversity of interpretative ability.

A special chamber music recital given by this pianist in association with the Sydney String Quartet was of interest and attracted a capacity house at the State Conservatorium. The program presented Dvorak's A major piano quintet, Brahms' quintet in F minor and Mozart's quartet in G minor.

The president, members and associates of the Musical Association of New South Wales entertained Dr. Schnabel at the Banquet Hall, Hotel Australia. The guest, instead of giving a speech, answered questions sent in by the members, which proved interesting and instructive.

EDWARD PFLEGER, accompanist and coach, has opened a New York studio. He accompanied Ish-ti-Opi at the concert given at Hyde Park by President and Mrs. Roosevelt for King George and Queen Elizabeth of England.

Photo by Harry A. Cope

A program was contributed by the Sydney String Quartet—George White, Robert Miller, William Krasnik and Cedric Ashton.

Szell Leads Novel Series

The progress of the Sydney Symphony Orchestra under the baton of Georg Szell during his last visit was worthy of note. No seat was vacant during the season, and ovations and recalls were a feature of each concert. The programs included many works new to the listeners—Walton's Symphony No. 1, Stravinsky's Divertimento, Bruckner's Symphony No. 1, Margaret Sutherland's Suite on a Theme by Purcell and Arthur Benjamin's Italian Comedy Overture.

With Edmund Kurtz, cellist, as soloist, Czech music composed one program, including Smetana's Overture to The Bartered Bride and Moldau, Dvorak's Carnival Overture and cello concerto in B Minor. Soloists in the following concerts were Haydn Beck, violinist and Lawrence Godfrey Smith, pianist. Szell, directing the orchestra, displayed his outstanding ability as a cultured musician. He created a precedent by taking the orchestra, as he did in Melbourne, to give concerts in the industrial areas. This departure was very successful, and he had a whole hearted reception. The music was of a high standard, repeating part of programs of the city concerts.

Mr. and Mme Szell were the guests at a luncheon given by the Music Circle of the Sydney Lyceum Club, attended by leading citizens. Elizabeth Plummer, president of the Circle, welcomed the conductor on behalf of the members and introduced the speakers, representing piano, singing and other music clubs. In reply Mr. Szell spoke of the important development of Australian music and audiences. Dagmar Roberts, pianist, gave a short program of music in honor of the guests.

Marjorie Lawrence Feted

Marjorie Lawrence, noted Australian opera soprano, under the management of A. D. Longden, had an overwhelming reception at her first concert given in her home town, Winchelsea, Victoria. Many could not obtain admittance. By request, at the close of the program Miss Lawrence sang with deep feeling Danny Boy and My Ain Folk, bringing forth an outburst of applause.

Miss Lawrence's Sydney season opened with a recital at the Town Hall, her well arranged program showing the brilliancy of her voice and her personal charm. Unforgettable was her presentation of the closing scene of The Twilight of the Gods and Sieglinde's Song from The Valkyrie; Verdi's aria, Vieni t'Affetta, displayed her artistry and the richness of her voice. In Gluck's Divinites du Styx her wonderful range enabled her to give qualities of tone that made a deep impression on her audience. She included in her programs also Massenet's Il est Doux, and songs by Franck, Schubert, Brahms, Strauss, Schumann, Moussorgsky, Faure, Ravel and Pfitzner. In answer to insistent applause she sang by request Annie Laurie and My Ain Folk.

Appearance with Orchestra Made by Soprano

By arrangement with the ABC, Miss Lawrence appeared with the Symphony Orchestra conducted by Felix Wolfes. It was a scene of triumph, as she rose to the heights of her vocal art. Heard for the first time here was the finale from Strauss' Salome. Then followed Brünnhilde's Immolation, Strauss' Death and Transfiguration, Pfitzner's Christmas Fairy, Wagner's Good Friday Music and Siegfried's Rhine Journey. Tumultuous applause and cheers were given.

Alfredo Luizzi, baritone, the associate artist, won success in Keel's Salt Water Ballads and an aria from Andrea Chenier. Mr. Wolfes being the excellent accompanist.

Vienna Choir Boys Sing Through Entire Week

The Vienna Choir Boys, under the management of D. D. Connor, after their successful tour in New Zealand, opened their season in Sydney at the Town Hall. Every program was delightful. The freshness of their youthful voices, the purity of tone and their clever acting attracted large audiences, many of whom were pupils from colleges and high schools. The conductor, Dr. Gruber, who trained them accompanied and at the same time had complete control. Concerts were held every night for a week and two matinees, all of which were largely attended.

Roland Foster's 25th Jubilee

Under distinguished patronage, Roland Foster of the State Conservatorium celebrated his twenty-five years as teacher of singing by holding a silver anniversary concert. Every seat was sold, and the Conservatorium was decorated for the occasion. Lady Benjamin Fuller was president of a representative committee and the program included many past and present pupils and professors. Frank Hutchens, F.R.A.M., and Lindley Evans played duets for two pianos, Bach-Howell's Sheep May Safely Graze and Gueroult's Pantomime. Magda Neeld, lately returned from America, sang an air from Lucia di Lammermoor. Duets, quartets, sextets and excerpts from opera were given by other pupils. Raymond Beatty, Heather Kinnaired and the combined choir sang Land of Hope and Glory. Amidst loud applause Mr. Foster was presented with a silver laurel wreath.

Associated Music Clubs' Anniversary Celebrated

The Associated Music Clubs of Australia celebrated their tenth anniversary at the Town Hall. The founder, Oliver King and Dr. Edgar Bainton, in conjunction with the ABC, arranged a program of a high standard. The ABC Symphony Orchestra contributed Schubert's Rosamunde Overture and the massed choirs of 400 voices consisting of choral societies and church choirs conducted by Dr. Bainton gave Elgar's Challenge of Thor and It Comes from the Misty Ages, Gibbons' The Silver Swan unaccompanied and Gustav Holst's Psalm XLVIII. Phyllis Macdonald and Nora Williamson received an ovation for their reading of Bach's concerto in D minor with orchestra. Heard for the first time in Sydney was the Serenade for sixteen solo voices and orchestra composed by Vaughan Williams for the Sir Henry Wood jubilee concert in London. This was sung by leading vocalists. The program closed with the chorus singing Handel's The Glory of the Lord Shall Be Revealed and Hallelujah. The audience all stood and joined in the chorus, giving a remarkable effect. The conductor and artists were recalled for rousing applause.

ELIZABETH PLUMMER

EMMA OLSSON was featured in a Duncanian Evening last month at the Barbizon-Plaza, New York. In addition to solos, she played a Chopin nocturne in Dark Miracle, a sketch written by Anna Gordon and given by Jennie Brandt. Other participants included the Maverick Dancers, Hortense Dolan and Alma Witek, violinist.

Matinee Musicale Presents 2 Artists

Hertha Glatz and Marcel Grandjany Appear in Cincinnati

CINCINNATI.—Hertha Glatz, contralto and Marcel Grandjany, harpist, appeared for the Matinee Musical Club in the Hall of Mirrors at the Netherland Plaza. Miss Glatz was thoroughly charming, with attractive stage presence, and used her voice intelligently and with understanding in a varied list.

Her opening group embraced a bevy of Schubert and another of Brahms. Interpretatively her readings of Gretchen am Spinnrad, Von Ewige Liebe and Botschaft were the highlights of these two groups. She sang with feeling and emotional understanding. Franz Rupp gave able pianistic accompaniment.

With Mr. Grandjany accompanying, Miss Glatz contributed a French group with notable diction and style. Four popular Spanish songs of de Falla arranged by the harpist were also included. Her final group embraced numbers of Debussy, Respighi and Moussorgsky, with Mr. Rupp again at the piano.

Mr. Grandjany's solo contribution played with technical finesse and admirable tone, included his arrangement of a Handel allegro and a sixteenth century Siciliana, written originally for the lute as well as Godefroid's Etude de Concert and John Bull's King's Hunt. His own Automne and Children at Play and numbers of Pierné and Debussy completed an extensive list. His notable musicianship evoked the approval of the large audience.

M. D.

THE PITTSBURGH SYMPHONY ORCHESTRA.
Fritz Reiner is the conductor.

Pittsburgh Starts Musical Flood Year

Reiner Opens Orchestra Season —Heifetz Soloist — Philadelphians Visit

Pittsburgh, Pa.—Launched upon the busiest music season ever, this district is host to a myriad of events of interest and importance scheduled at all major auditoriums. First to take the spotlight of attention is the Pittsburgh Symphony Society. Led by Fritz Reiner, its permanent musical director, the orchestra got off to a flying start with a superbly played brace of concerts. The second pair of events brought Jascha Heifetz, who scintillated in solo role in concertos of Mozart (4th) and Prokofieff (2nd). A veritable triumph was scored by the eminent violinist and Reiner's cohorts.

Eugene Ormandy and the Philadelphia Orchestra won further artistic laurels in the first concert of the Pittsburgh Orchestra Association.

Fortune Gallo's itinerant San Carlo Opera troupe led by Maestro Carlo Peroni accounted for three spirited performances of Madam Butterfly, Carmen and Rigoletto, all enthusiastically received.

The U. S. Marine Band led by William Santelman, Jr., son of a former director of the band, gave two programs of import for the benefit of the local Police-Firemen Band Fund.

Modern Choral Scores Heard

Thomas L. Thomas, baritone, was soloist with the local Welsh Choir, conducted by Maurice Lewis.

Ernest Lunt's admirable Mendelssohn Choir of 200 mixed voices opened their 32nd season with impelling singing of Kodaly's Psalmus, and Te Deum, and Vaughan Williams' Dona Nobis Pacem.

Devi Dja and her Balinese terpsichoreans were accorded a hearty reception in their first appearance in this city, under May Beegle's banner.

The second season of Pittsburgh's New Friends of Music was inaugurated by a piano recital by Eunice Norton, now a resident here.

William H. Oetting will give a series of three historical organ recitals at Pittsburgh Musical Institute, the first of which features music of composers of the 15th to 18th centuries.

Francescatti in Debut

Zino Francescatti, violinist, in recital with Brooks Smith supplying brilliant piano collaboration, evoked an ovation at the Y.M. and W.H.A. Musical Society's season opener.

Tuesday Musical Club's composer division sponsored an open forum, presenting compositions of Alice Stempel and Mildred Gargner, members, and of guest-participant Alfred Johnson.

Other Musical Events

Roland Hayes, tenor, gave the opening recital of the season, winning approbation for his efforts.

The veteran Fritz Kreisler with Carl Lamson at the piano gave the initial event of the May Beegle course. A large audience expressed its approval.

The Art Society's 66th year was ushered in by Ezio Pinza, basso, who gave one of the most impressive recitals ever heard here. The noted singer was letter-perfect in every respect, singing a quality program admirably and drawing ovational applause. Fritz Kitzinger's keyboard collaboration fully approximated Mr. Pinza's performance in skill and sympathy.

Advanced and intermediate grade violin pupils of Ralph Lewando were presented in two recitals given at the Lewando Studios. Mary Martha Briney and Betty Foster Taylor, sopranos, respectively offered two groups. Margaret Richards and Ralph Lewando were the accompanists. R. L.

Photo by Hrand, Paris

ROLAND GUNDRY

gives his second New York recital in Town Hall on Dec. 19, following which he leaves for a tour of Wisconsin, Texas and Louisiana. On Nov. 14 the young violinist was soloist with Les Concerts Symphoniques in Montreal, Canada. He plays in the Peabody Course at Baltimore, Md., on Dec. 15. During the season Mr. Gundry will fulfil a return engagement in Richmond, Va.

Donald Dickson and Grainger Visit Birmingham

Baritone Launches Music Club Series—Composer Plays with Orchestra in His Own Works

Birmingham, Ala.—The Music Club inaugurated its Artist Series brilliantly this season by presenting Donald Dickson, baritone, in concert at Phillips Auditorium before a capacity house. The singer was in good voice and pleased his listeners. His program consisted of a group of older classics, Bach, Dr. Arne, Handel; a group of German Lieder by Strauss, Hugo Wolf, Eric Wolff; the aria, Nemico Della Patria from Giordano's Andrea Chenier; and modern English and American songs. He was ably assisted by William Hughes, at the piano, who also gave applauded solos.

Grainger Heard with Orchestra

The Birmingham Civic Symphony Orchestra, Dorsey Whittington, conductor, presented its first concert of the season at Phillips Auditorium before a large, enthusiastic audience. The program offered was colorful and charming, bringing salvos of applause after every number. The guest artist was Percy Grainger, who as pianist, composer, conductor, gave generously of all these accomplishments. As soloist in the Grieg Piano Concerto, he proved why the composer selected him to play this work. Following clamorous applause, the entire orchestra was called to its feet to share it with him.

Performs Own Works

Mr. Grainger was at the piano for two of his own compositions, The Merry King and Green Bushes, and conducted his Irish Tune from County Derry, and Shepherd's Hey. In response to numerous recalls, he played with beautiful tonal color his arrangement of Brahms' Cradle Song. Mr. Grainger, in a talk, complimented Birmingham on its conductor and admirable symphonic organization. Other numbers played by the orchestra were the Bach-Abert Prelude, Chorale, and Fugue; and Schelling's A Victory Ball, which aroused much enthusiasm.

With Mr. Grainger as soloist, the ensemble also played a matinee concert to some 2,000 children the previous afternoon, and delighted this young audience.
A. G.

Honor Society Entertains

Tau Alpha Holds New York Event for Members

Tau Alpha, the New York chapter of the Mu Phi Epsilon, Music Honor Society, gave a dinner-concert for members, friends and patrons at the Sky Gardens, Hotel St. Moritz on Dec. 7. Mrs. George Kingdon Parsons is president and Ruth Bradley was chairman of the evening.

Tau Alpha this season plans to award a plaque to the outstanding American trained American woman's performance as voted by critics, members and patrons.

The concert consisted of a program of piano, violin, harp and vocal compositions and the capable artists were, Mary Gale Hafford, violinist; Dorothy Kendricks, pianist; Grace La Mar, contralto; Gertrude Hopkins, harpist; Helen Fausset, soprano; Audrey Augnti, soprano; Margaret Foltz, contralto; Virginia Hamister Patten, pianist and Ruth Oswald Haines, soprano. F. R.

Harvey Gaul Talks on Church Music

Discussing The Background of Church Music, Harvey Gaul, composer, organist, critic of Pittsburgh, gave the New York Chapter of the American Guild of Organists keen pleasure at Christ Church, on Dec. 5. He reminded listeners that he "felt cramped in his style" in talking from a pulpit, but cited interesting experiences relating to church music and folk-festivals. The choir of twenty, under organist Warner M. Hawkins, illustrated his talk. F. W. R.

MARTHA LIPTON,

contralto, is one of the active young American artists, having already filled ten concert engagements this season and with twenty more to follow. One of her appearances is as soloist with the Pittsburgh Symphony under the direction of Fritz Reiner.

Rachmaninoff and Menuhin With Minneapolis Orchestra

Mitropoulos Forces Win Applause—Bach Works a Feature—Littlefield Ballet Presents Native Scores

MINNEAPOLIS, MINN.—As guest artist of the Minneapolis Symphony Orchestra concert, Sergei Rachmaninoff not only attracted a large audience but pleased it with a superb reading of Beethoven's concerto No. 1 and also amazed it with an astonishing performance of Totentanz by Liszt. Dimitri Mitropoulos, conductor, expertly aided the soloist with alert and expressive orchestral support. The orchestra began the program with Bach's choral-prelude, O Man, Thy Grievous Sins Bemoan, arranged for strings by Reger, and ended it with Rachmaninoff's Third Symphony. Mitropoulos illuminated the latter by emphasizing points of beauty which are too often hidden in the moving web of the score; his version indicated careful study but was in no wise academic. Both soloist and conductor received many recalls.

The third concert of the Minneapolis Symphony offered a program comprising Mozart's Jupiter Symphony, Bach's Brandenburg Concerto, No. 5, Respighi's The Fountains of Rome and three dances from deFalla's The Three Cornered Hat. Mitropoulos, after conducting a finely balanced performance of the Mozart symphony, appeared in the Bach work as both conductor and pianist, and in the latter role achieved a highly successful performance, as did also Harold Ayres, violin, and Emil Opava, flute. The chamber music quality of the Bach work was in evidence because of the size of Northrop Auditorium, which seats almost 5,000. Mitropoulos is master of the Respighi idiom and extracted all the score holds. His version of the deFalla dances, while vigorous, was marred by obtrusive rubatos.

Menuhin Scores

The fourth Symphony concert returned the popular violinist, Yehudi Menuhin, as soloist. He appeared in two of the three numbers programmed, Poème by Chausson, and the Schumann concerto in D minor,—the lost one which should have remained lost. The violinist has made an admirable transition from prodigy to manhood and is evincing more maturity in his concepts. The audience was enthusiastic over his playing. Mitropoulos presented Tchaikovsky's fourth symphony faithfully, if not too sympathetically. Almost sentimental in detail and dramatic was the first movement, although the unleashed brass section blared too much of fate.

Photo by Bruno of Hollywood, N. Y.

ADELAIDE VAN WEY,
contralto, appearing in concerts in the South during the winter.

Grofé Ballet Performed

The Orchestral Association presented The Littlefield Ballet Nov. 24 at the Municipal Auditorium. The Ballet and the Minneapolis Orchestra under the direction of Henri Elkan presented Café Society, music by Ferde Grofé, Daphnis et Chloe by Ravel and Barn Dance music by David Guion, John Powell and L. M. Gottschalk. A small audience witnessed the excellent performance of this youthful troupe of dancers. In movement, grouping, color, costuming, staging, this ballet is surprisingly adept. Catherine Littlefield, director, is doing a noteworthy thing in presenting American ballets like Café Society and Barn Dance.

Agnes Rast Snyder, contralto, of the Music Department of the University of Minnesota, gave a recital in Music Hall Nov. 21. The program was a comprehensive one, ranging from old Italian to modern songs from France, Germany and America, and the beauties of each were clearly revealed. Virginia Wetherbee Powell was the able accompanist. A large audience applauded each offering.

E. G. K.

16 Performances Planned by National Opera Group

Sixteen performances are contemplated this season by the American National Opera Company of Newark, N. J., formerly known as the Essex County Opera Company. Ralph Errolle, former Metropolitan Opera tenor, is general manager of the company with Albert Sciarretti as conductor. Guest leaders sometimes appear for performances which are held in the Mosque Theatre with a seating capacity of 3,500.

The company was organized in 1934 and now numbers 161 members. There are thirty-five principals, a chorus of forty-eight, an orchestra of the same size and a ballet of sixteen. In addition there is a staff of sixteen and a stage group of fifteen.

The season will be inaugurated on Jan. 16 with Carmen. Then will follow Il Trovatore, The Barber of Seville, Otello and several other works yet to be chosen.

Since its inception the company has presented some twenty operas in more than sixty performances in addition to numerous operatic concerts. Many present singers of important roles received their training and experience with the organization which, according to Mr. Errolle, serves as a means for them to secure initial experience in grand opera.

In addition to the regular winter season, the company presents summer opera in Newark Stadium. Already plans are being made to present Aida, Cavalleria Rusticana and Pagliacci and Carmen next summer.

Sabatini Ensemble Begins Trenton Year

Symphony Orchestra Greeted in Initial Concerts, Opening Series of Six Events

TRENTON, N. J.—The first concert in the series of six to be presented by the Trenton Symphony Orchestra this season was held in the War Memorial Auditorium on Nov. 14.

Guglielmo Sabatini, beginning his third season as conductor of the orchestra, selected a program of pleasing contrast for the occasion.

Rossini's overture to L'Italiana in Algeri was followed in order by the Beethoven Symphony No. 7, Moussorgsky's Night on Bald Mountain and the Introduction and Persian Dances from Khovanstchina by the same composer. Tchaikovsky's Romeo and Juliet completed the program.

From a critical view-point, the entire concert was eminently satisfactory. The ensemble was well trained and perfectly balanced. Under Mr. Sabatini's masterful direction, the exposition of the program compared equally with orchestras of wider fame and with greater financial support.

That the Trenton orchestra is appreciated in its home city is apparent, since 95 per cent of the house was subscribed. It is axiomatic that with a continuance of such excellent performances, the city will demand more of the orchestra, and a longer season will be forthcoming.

Few changes in personnel have been made. The addition of two violas brings the number of musicians to 80. The second concert was to be held on Dec. 12.

W. T. R.

The Lhevinnes Appear in Paterson, N. J.

PATERSON, N. J.—Josef and Rosina Lhevinne recently inaugurated a series of recitals by eminent artists sponsored by the Y.M.-Y.W.H.A. The Association's hall seats only 600, but it was jammed with standees, and several hundred had to be turned away. Old-time music lovers of the city declared it was the most successful recital of its kind ever given in Paterson.

The Lhevinnes played as two-piano numbers, Passacaglia in C minor, Bach-Chasins; Theme and Variations, Schumann; Magic Flute Overture, Mozart; Valse from the Second Suite, Rachmaninoff; Habanera, Ravel-Kelberine; Polovetski Dances from Prince Igor, Borodin-Howells. Josef Lhevinne played the Capriccio in C sharp minor, Intermezzo in B flat, and Capriccio in C major of Brahms' opus 70, and his Variations on a Theme by Paganini.

Other artists scheduled to appear in the series are Emanuel Feuermann, cellist; Anatol Kaminsky, violinist; Hertha Glatz, contralto, and Marcel Grandjany, harpist.

R. S. V.

Newark Welcomes Ballet Russe and Rachmaninoff

NEWARK, N. J.—Four thousand persons, including more than 600 standees, saw the Ballet Russe de Monte Carlo perform at the Mosque Theatre here. The occasion marked the opening of the major music series of the Griffith Music Foundation, and it was the second appearance of the ballet in Newark under that sponsorship. Four much-applauded works made up the program. Carnaval, adapted from Schumann's piano compositions, choreography by Fokine; Devil's Holiday, based on music of Paganini, choreography by Frederick Ashton; Capriccio Espagnole, written by Leonide Massine in collaboration with Argentinita, music by Rimsky-Korsakoff, and Igrouchka, a Rimsky-Korsakoff-Folkine combination.

Sergei Rachmaninoff played before nearly 4,000 people in the Mosque Theater, Nov. 8, in a recital sponsored by the Griffith Music Foundation. Listeners included 300 on the stage, and 80 in the orchestra pit. The recital was a definite success.

Lehmann Opens New Jersey Civic Series

ENGLEWOOD, N. J.—Lotte Lehmann kept a recent date with a thousand Bergen County music lovers here in St. Cecilia's Auditorium, despite a cold. The soprano opened her program with airs by Handel and Wagner, followed by five Lieder of Schubert, Brahms, Strauss and Wolf. Her accompanist, Paul Ulanowsky, opened the second part with three piano numbers. Mme. Lehmann gave arias from Mignon and Tosca, and a group of English songs and Hageman's At the Well. In spite of her handicap she sang marvelously well. It hardly need be said that her most impressive performances were in the Lieder.

This was the first program in the Northern Valley Civic Music Association's seventh season. Other artists to appear are Mischa Levitzki, pianist; the New Friends of Music Orchestra; and in joint recital, Marcel Grandjany, harpist, and Douglas Beattie, baritone.

R. S. V.

Photo [illegible] Tamara Studio, Rochester

GARDNER READ

Gardner Read, Composer, Returns from Europe

CHICAGO.—Gardner Read, American composer, who spent two months in Scandinavia last summer on a Cromwell travelling fellowship, had to forego studying with Sibelius because of the Finnish master's illness. Mr. Read, who had booked return transportation on the SS. Bremen, was happy to find space on the small American freighter, Scanyork. He reports that the ship met with rough weather throughout the journey and was stopped by a British destroyer on the North Sea after plying close to mines in the Baltic Sea.

Upon his return to Evanston Mr. Read was notified that his transcription of the Bach Prelude and Fugue in B minor, which is dedicated to Frederick Stock, was scheduled for first performance at the Chicago Symphony concerts of Nov. 2 and 3. Last summer the National Symphony of Santiago, Chile, under the direction of George Hoyen, programmed his Prelude and Toccata. Several other orchestras are considering some of Read's recent compositions, which he may conduct himself.

R. D.

Stell Andersen Discusses New Piano Concerto by Milhaud

STELL ANDERSEN

Stell Andersen, American pianist, who will introduce a new piano concerto of Darius Milhaud in this country, describes the work as melodic, romantic, in every sense fitting its title, Fantaisie Pastorale.

"The concerto is a short piano fantasy," said Miss Andersen in a recent interview, "with a theme reminiscent of the folk quality of southern France. I did not discover until much later that Milhaud himself was born in Aix-en-Provence, but from the very first I felt that he had succeeded in imbuing the work with all the charm and simplicity of that lovely countryside.

"However ingeniously the adaptation of the theme is made, there is a translucence about the music that makes it easily comprehended in its first hearing. The last introduction of the original theme by the horn with a descending scale passage of the piano evokes a sense of simple beauty and pastoral loneliness.

"There is a quality in its music that in no way bears out any of the charges levelled against Milhaud as an '*enfant terrible*' of modern music, which is doubly interesting when one recalls how critics have protested about some of his other work: '. . . percussion instruments with such things as whistling winds, human groans, and cries of despair.' "

Baltimore Hears 4 Orchestras

Maryland Unit Closes Series—Spalding with Kindler Forces —Stokowski Leads Men—N. Y. Philharmonic Appears

BALTIMORE, MD.—The Maryland Symphony Orchestra closed its first season on Dec. 3, at the Auditorium Theatre before a capacity audience that included a large number of standees. The audience was warm in its approval of the concert and its conductor, Wolfgang Martin.

During the intermission, a short talk was given by R. E. Lee Taylor, a member of the Symphony Guild now being formed, who said that the Guild, through the soliciting of public funds, hopes to form an orchestra that will serve as a prelude and postlude to the regular season from January to March, of the Baltimore Symphony Orchestra.

Samuel Sorin, pianist and recent winner of the Artist Award given annually by the N. F. M. C., was the soloist and gave a brilliant performance of Mozart's D minor concerto. The second half of the program included the Haydn "Surprise" symphony and closed with the Artist's Life waltzes by Strauss, conducted by Mr. Martin.

The soloist at the second concert (Nov. 12) was the young American soprano, Virginia MacWatters, reported to be a protégée of Lucrezia Bori. In the Mozart Alleluja and the Ah fors' è lui from La Traviata she revealed a well-trained voice. The program included the first local performance of Haydn's symphony in B flat major, op. 10, No. 2, and closed with the Beethoven Eighth.

Spalding with National Orchestra

With that impeccable aristocrat of the violin, Albert Spalding, as soloist, the National Symphony Orchestra returned to the Lyric on November 14 for its second concert, Dr. Hans Kindler conducting. The program was well designed and superbly played, and the large audience was free with its justified applause. Dr. Kindler orchestrated the two Bach works, Komm, Süsser Tod and the *grave* and *allegro* from the G major organ concerto, which opened the program. Spalding played the concerto by Brahms, the closing half of the program being devoted to the Sibelius second symphony.

Monroe-Dickson Recital

Donald Dickson, baritone, and Lucy Monroe, soprano, both well-known to radio listeners, provided the second course on the current musical menu being arranged by William A. Albaugh, local impresario. The program contained a number of popular concert favorites which received such a warm reception that the program was almost doubled in its length through encores. Frederick Bristol played for Miss Monroe while William Hughes served in similar capacity for Mr. Dickson.

N. Y. Philharmonic Returns

After a regrettable absence of six years, the New York Philharmonic, which departed under the Italian, Toscanini, returned under the Britisher, John Barbirolli. This city was the second stop on their tour and a large audience almost filled the Lyric. Opening with the Freischütz overture and continuing with Respighi's The Fountains of Rome, beautifully played, the first half closed with a *potpourri* from Die Meistersinger. The second half was devoted to the Beethoven Seventh, which Mr. Barbirolli does extremely well. A feeling of comfortable ease was derived from the contemplation of a conductor who used a score. The various choirs of this great orchestra seem to grow, as they should, even more golden and mellow with the years.

A reception was given to the conductor and his wife at the Hotel Belvedere following the concert, about fifty persons being invited, including Mayor Howard W. Jackson, of Baltimore. WCAO, local outlet of the Columbia Broadcasting System, played host and did a very good job. The orchestra was brought here by the Lillian Powell Bonney Agency.

Stokowski Leads Philadelphians

For the only time this season, Leopold Stokowski lighted on the podium before the Philadelphia Orchestra and delivered himself of a lengthy program that included no less than three of his arrangements. Interest centered naturally, on the much-publicized rearrangement of the orchestra's various choirs. With the strings out of sight at the rear of the stage and with uncomfortable publicity given to the woodwind and brass choirs, especially the third—and fourth—chairmen who have little or nothing to do but gaze morosely before them, Mr. Stokowski's venture in acoustics left us cold. The orchestral tone lacked the vital brilliance and edge which it customarily possesses in such rich abundance. The Women's Glee Club of the University of Pennsylvania journeyed down to do the vocal lines in Sirènes, third of the Debussy Nocturnes. The program concluded with Stokowski's transcription of 12 items from Moussorgsky's Pictures at an Exhibition, the climax being truly tremendous.

Peabody Events Continue

The Peabody Friday afternoon recitals continued with the Gordon String Quartet performing a program (Nov. 10) that was, *mirabile dictu*, two-thirds American, opening with John Alden Carpenter's quartet in A minor and continuing with Quincy Porter's third quartet, the former being a delightful work which deserves the attention of all good quartets.

The following week brought the dapper John Carter, tenor, with Theodor Haig functioning commendably at the piano. Carter has vocal and personal charm, an easy, ingratiating manner and the ability to make maximum use of his voice, the whole adding up to a delightful experience for the listener.

Frank Gittelson, violinist, assisted by Austin Conradi and Marie Hogan, pianists, presented his customarily fine artistic recital, the opening work being a Sonatina (in MS.) by Everett Stevens, a young Peabody graduate. The program included two Bloch works and six Roumanian Dances by Bela Bartok, arranged by Szekely, short and charming.

Virgil Fox, one of the outstanding organists in this country or Europe, gave his annual recital on Dec. 1, the overlong program concluding with the first performance of Katherine Lucke's Psalm XVIII. Mr. Fox's pedal agility is staggering, his entire recital being a revelation.

Lester Englander, baritone, assisted by Richard Goodman, pianist, who accompanied and also played a group of solos, made his local debut recital at Cadoa Hall on Nov. 28. Possessed of a ringing, well-placed voice, especially in the upper reaches, Mr. Englander is a singer of true musical intelligence. A group of four Strauss songs were superbly done.

Belgian Piano Quartet Bows

The second of the current season's programs by the Bach Club at Cadoa Hall was given by the Belgian Piano String Quartet. The program included Julian Bautista's Seconda Sonata Concertato e Quattro, a first performance of an ultra-"modern" work by a Spanish somposer who wrote it by candlelight during a blackout, no erasures being made later of the discords. Excellent performances were given of a Mozart Quartet in G minor and the lovely Fauré Quartet in C Minor.

Other Concert Notes

Sidney Tretick, violinist still in his 'teens, gave his first recital at Cadoa Hall, the accompanist being Howard Thatcher. There was much of promise in the performance of the ambitious program. . . Martha Christine Flynn, contralto; Wilbur Nelson, baritone; Milton Wohl, violinist, and Dorothea Ortmann, pianist, were soloists at the second Saturday afternoon concert of the Baltimore Music Club, Mrs. G. Franklin Onion, president. A large audience waxed enthusiastic over the work of the young artists. . . Robert Weede, Baltimore baritone, flew here from Chicago to sing at the Woman's Club of Roland Park and then, following the recital, flew back to conclude his season with the Chicago Opera Company.

GUSTAV KLEMM

Great Variety of Recitals Heard in New York Halls

(*Continued from page* 11)

interpretation, emerged as songs of the highest quality; particularly the Del cabello mas sutil by Obradors and Granados' Elegia Eterna. The former, projected with constant surety and richness, was in the folk manner, high in register and beautiful. The Elegia, sombre and slow, gave first evidence during the evening of the dark opulent tones.

The change of voice that the artist brought from her French group songs to Pauline's Aria from Pique Dame, was again impressive. Miss Anderson's program was concluded with four American songs by Horatio Parker, Herbert Bedford, Florence Price and Samuel Barber, and Negro Spirituals with fine arrangements by Edward Boatner and William Heilman. Kosti Vehanen was the sensitive, capable accompanist.

Vance Campbell Heard

The Saturday afternoon (Dec. 2) schedule brought Vance Campbell, baritone, to Town Hall in a varied list which included arias of Lully, Carissimi, Samuel Arnold, Massenet and several songs, among them a group of folk airs from the British Isles, items of Respighi and Ravel and a bevy of the singer's own works to varied poems. Maurice La Farge was the pianistic associate, although Mr. Campbell has been in the habit, according to information received, of sitting at, the piano himself.

The baritone is primarily an interpreter and this was best evidenced in the ballads and lighter items. The voice is pleasing and its texture has much to commend it. But Mr. Campbell seemed over-ambitious in essaying the aria style. The pianist gave admirable and understanding assistance.

Thomas Sings British Songs

Devoting his second recital (Town Hall, Dec. 3) to British music, John Charles Thomas presented an interesting series of Shakespearean songs by Clifton, Arne, Vernon, Quilter and Sullivan. These had been especially arranged by Frank Black for accompaniment by a small ensemble, consisting of Oscar Shumsky, violin; William Primrose, viola; John Wummer, flute; Harvey Shapiro, 'cello, and Carroll Hollister, piano. Genially conducting this ensemble between stanzas, Mr. Thomas gave his customary buoyant readings, excelling in When That I Was a Little Tiny Boy from Twelfth Night. The ensemble played smoothly, and the group won so much favor that a Quilter setting of Take, O Take Those Lips Away was added.

Mr. Hollister was at the piano for the remainder of the list, including delightful airs by Bax, Morley, Purcell and Quilter, with Mr. Thomas proffering impressive vocal versions of Have You Seen But a Whyte Lillie Grow, and I Attempt from Love's Sickness to Fly. The final half was devoted to original works and folk songs in settings by Murray, Templeton, Hughes, Jenkins, Warlock, Berners, Bridge, Grainger and Hely-Hutchinson.

New Friends of Music in Beethoven Novelty

The composition smallest in scope and framework made the biggest hit at the Town Hall matinée on Dec. 3 of the New Friends of Music. It was Beethoven's G major trio, opus 121a, variations based on the old tune known as Ich bin der Schneider Kakadu. The brilliant and whimsical work had spirited interpretation from Webster Aitken, pianist; Helen Teschner Tas, violinist, and Fritz Magg, cellist.

Mr. Aitken also contributed his fluent and understanding pianism to two quintets for the keyboard and wind instruments: Beethoven's in E flat, opus 16, and Mozart's in the same key, Koechel 452. The windists were Lois Wann, oboe; Augustin Duques, clarinet; Arthur Berv, horn; Bernard Balaban, bassoon. Exquisite music, excellently performed, especially by Miss Wann and Mr. Berv. The audience showered richly deserved plaudits.

Alton Jones Plays

Refined and poetic pianism was again disclosed by Alton Jones, who appeared in Town Hall on the evening of Dec. 3. Mr. Jones is no stranger to New York audiences and his style of playing never resorts to exaggeration. He opened his list with Haydn's adagio in F major and the C major fantasia of the same composer. Tonal opulence and a disdain for pyrotechnics marked his readings. Franck's Prelude, choral and fugue was delivered with meticulous understanding; then came items of Pick-Mangiagalli, Castelnuovo-Tedesco and Rachmaninoff, stylistically read. Following the intermission, a Chopin scherzo (in B minor), the Chopin-Liszt Chant Polonais, op. 74, No. 5 and Liszt's Waldrauschen with the pianist in romantic mood.

An Evening of Gilbert and Sullivan

George Baker, baritone and his wife, Olive Groves, soprano were presented in Town Hall on Dec. 4 in the Charles L. Wagner Series in a program entitled Gilbert and Sullivan in Song and Story. Mr. Baker, a member of the D'Oyly Company, interspersed a long program of solos and duets from the Savoyards' output by pithy and pointed comments ranging all the way from episodes in the lives of the famous collaborators to opinions concerning "interpreters" of Gilbert and Sullivan and styles of singers.

Miss Groves accompanied Mr. Baker, and he reciprocated for her solo bits. Among the excerpts were items from Trial by Jury, The Sorcerer, H. M. S. Pinafore, Pirates of Penzance, Patience, Iolanthe, Princess Ida, The Mikado, Ruddigore, Yeomen of the Guard and The Gondoliers. A large and enthusiastic audience substantiated Mr. Baker's contention that Gilbert and Sullivan are thoroughly familiar to audiences in this country.

Menuhin Plays to Throng

The usual packed house, with several hundreds seated on the stage, provided the background for Yehudi Menuhin's first New York recital of the season, at Carnegie Hall, Dec. 4. The violinist courageously began his program with Fauré's sonata No. 1, in A major, with Heinrich Endt as piano co-artist. This work, of exquisite French taste and ultra-refined lyricism, had a sober and well proportioned reading. In Bach's unaccompanied sonata No. 2, in A minor, the violinist came into his own with a performance of brilliant tone, and a fine sense of structure—a musical reading and one of irresistible *élan*.

After the intermission, the virtuosic facets of Menuhin's art were given sway. First came the Vieuxtemps concerto No. 1, in F sharp minor, begun with extremely rapid tempo and whirlwind negotiation of ornaments, though with some excess vibrato in tone, but played with grace and warmth. The final programmed number, again unaccompanied, was the rarely heard Paganini Introduction and Variations on Nel cor piu non mi sento, from the "Urtext" edition. Here were astounding pyrotechnical feats. In short, a triumphant performance, which resulted in numerous encores, pieces of Kreisler, Bazzini, Schubert and others, while admirers gathered below the stage. There were prolonged ovations. Mr. Endt's accompaniments aided in the success of the evening.

Zadel Skolovsky in Debut

The Walter W. Naumburg Musical Foundation presented this year's winner, a young pianist, Zadel Skolovsky at a Town Hall recital on Dec. 5. An artist of exceptional talent, with a technical equipment already developed, Mr. Skolovsky opened his program with the Bach-Busoni organ toccata in C major, in a performance where the fugue was particularly well realized.

The two other big works of the afternoon were the Mendelssohn Variations Sérieuses and the Chopin B minor Sonata, which were followed with shorter compositions by Brahms, Ravel, Debussy, Scbubert-Godowsky, Godowsky and Liszt. Of this second group, the Debussy Feux d'artifice emerged as the most flawless musically, and the Ballet music from Rosamunde, although delightfully conceived, somewhat mannered in its excessive tempo rubato.

Mr. Skolovsky is a pianist of no small achievement, whose excellent technical command together with his unquestionable musicality, augurs well for his growing thought and maturity. The beautiful tone of his playing was all the more surprising for one who gave it forth with such spontaneity and dash. A large and friendly audience was in attendance.

Ozanne Marsh Makes Bow

Second of Maria Carreras' pupils to make a debut this season, Ozanne Marsh presented his initial program in Town Hall on Dec. 5. Mr. Marsh's list indicated his instruction has been on orthodox lines and his readings disclosed that he is a solidly trained young player, capable of personal beliefs and ideas but somewhat tentative as yet in asserting them. More content is he to follow tradition than to concentrate upon exploitation of self.

His list was opened with the andante and variations in F minor of Haydn, read with stylistic understanding, good tone and technical facility. Liszt's B minor Sonata, found the pianist cognizant of the romantic and rhapsodic potentialities of the score, but at the same time aware also that bombastic pitfalls are contained therein. His dynamic palette was admirably blended and always under control.

Franck's prelude, choral and fugue and a group of Chopin disclosed again his technical sureness and sense of pianistic values. The audience was large and enthusiastic.

Kirsten Flagstad Triumphs

Direct from her triumphs at the Chicago Opera came Mme. Flagstad, to give a recital at Carnegie Hall on Dec. 5 for about 3,000 listeners, all of whom seemed bent on showing how welcome the noted soprano is in New York and how popular. Thunders of applause greeted her every song and she and her accompanist, Edwin McArthur, had to make many extra trips to the stage in order to acknowledge the ovations and grant encores.

It cannot be said that Mme. Flagstad was at the top of her form vocally, for she spread a few high tones somewhat and suffered several slight lapses from pitch, but such momentary deficiencies in no way detracted from the glorious singing and heartfelt interpretations during the rest of the recital. The rich, soaring vocal organ, its expert use, and the emotional drive and stylistic accuracy were matters that completely conquered even carping criticism.

Schubert led the program with six songs; Wolf followed with three; Knut Hakanson, Jean Sibelius, Richard Wagner (Träume and Schmerzen) and Joseph Marx had two each. Americans with single examples, excellently dictioned, were Deems Taylor (Song for Lovers), Samuel Barber (Rain Has Fallen), A. Walter Kramer (Now Like a Lantern), Edwin McArthur (We Have Turned Home Again—a premiere that had to be repeated) and Wintter Watts (With the Tide).

The McArthur presence at the piano insured the realization of full artistic expression and cooperation.

Vrion Leads Babylon Chorus

The Babylon (L. I.) Festival Chorus, under its conductor, Christos Vrion, was heard in a program featuring unfamiliar American works, in Steinway Concert Hall, Dec. 5. Thelma Spear Lewisohn, soprano, was the assisting artist, with Edvard Moritz, composer-pianist, as associate.

The native music included Dr. Howard Hanson's Lament for Beowulf and Philip James' Stabat Mater Speciosa. The Hanson Anglo-Saxon setting abounds in vigorous, dynamic accents. Both are well designed examples of modern composition.

Mr. Vrion also introduced two excerpts from his Cycle of Whitman Poems, done in collaboration with Rosina Vrion, a refined and attractive pair of compositions, for women's and mixed choruses. The ensemble sang excellently. Katherine Scott, soprano, scored in the incidental air in Herbert's Romany Life. Mr. James bowed after the performance of his work.

Miss Lewisohn revealed again her feeling vocal art and voice of individual warmth of timbre in works of Arne, Carl Busch, Tchaikovsky, Fauré, Debussy and Moritz. Mrs. Burgess Brown was at the piano for the chorus.

Metropolitan Opera

(*Continued from page* 12)

he rose above the orchestral din that an exuberant Erich Leinsdorf provided with a not always obedient group of musicians. Mr. Laholm is a welcome addition to Wagnerian tenors.

The Brünnhilde was the vital and effervescent Marjorie Lawrence. From the outset it appeared that Wotan had a rebellious Valkyr with whom to deal. But poignancy was apparent in her Bitte after Wotan had explained his decree. Her disdain of Fricka and her warning to Siegmund reflected the full force of her god-head. Vocally, Miss Lawrence was in notable estate.

Risé Stevens made Fricka lyric as well as dominant. Lotte Lehmann gave a somewhat personalized delineation of Sieglinde's role. Suffice it to say that Julius Huehn was Wotan and Norman Cordon the Hunding, neither satisfying. The Valkyries were Dorothee Manski, Irene Jessner, Thelma Votipka, Lucielle Browning, Doris Doe, Irra Petina, Helen Olheim and Anna Kaskas.

Mr. Leinsdorf had had a very busy week and faced a Parsifal on the following afternoon. His uneven reading must therefore be overlooked for the moment. It was not one of his good evenings.

THE ST. LOUIS PHILHARMONIC ORCHESTRA
and Alfred Hicks, its conductor.

Resignation of Stage Director Fails to Mar St. Louis Opera

Double Bill Includes Menotti Work, Heard with Pagliacci—Siegfried Impresses—Notable Casts Appear

St. Louis, Mo.—Gian-Carlo Menotti's one act opera, Amelia Goes to the Ball, in conjunction with Pagliacci, sung as a double bill, and an excellent performance of Wagner's Siegfried, brought the fall season of the St. Louis Grand Opera Association to a close. The Municipal Opera House was comfortably filled for both events, and plans are now under way for three productions in the spring which, as tentatively planned, will be Rigoletto, Samson and Delilah; and Götterdämmerung.

An unfortunate circumstance that mitigated against the complete artistic success of these performances was the sudden resignation of Dr. Ernst Lert, the stage director, following reported differences with conductor Laszlo Halasz regarding productions.

Amelia Sung in English

The Menotti opera has exceptional merit and while it was sung in English, some of the sophisticated comedy failed to get across the footlights. Florence Kirk as Amelia was by long odds the most satisfactory member of the cast. Her ebullient spirit gave the character the proper carefree atmosphere which it demanded, and vocally she was excellent. Robert Weede as the husband at times gave the part too much emphasis; Guilio Gari, the young tenor, sang the lover with pleasing effect, and Lorenzo Alvary excelled in the role of Police Chief.

Martinelli and Thomas in Pagliacci

Pagliacci began with an extremely effective prologue sung by John Charles Thomas. This was Thomas' first appearance here in opera. He made the character of Tonio a moving dramatic portrayal which set a high standard for the entire production. He was vocally superb. The Canio was Giovanni Martinelli, whose emotional force was at high pitch and whose voice was at its best. Robert Weede's Silvio was outstanding, while Margit Bokor as Nedda and Karl Laufkoetter as Beppo were somewhat routine. The chorus did its best work of the season, and the orchestra played brilliantly and with an obvious familiarity with the score.

Siegfried with Lawrence and Melchior

Wagner's Siegfried with Lauritz Melchior in the title role and Marjorie Lawrence as Brünnhilde was a thoroughly fine performance. Melchior was in top form and his voice in many instances, especially in the Forge scene, was thrilling. Miss Lawrence was compelling in her singing and acting and was the recipient of salvos of applause. Enid Szantho was an excellent Erda, and the Fafner of Lorenzo Alvary, the Wanderer of Fred Destal, Karl Laufkoetter's Mime and Oscar Lassner's Alberich were noteworthy. Laszlo Halasz conducted the difficult score with thorough understanding. The only feature lacking was a sufficent number of musicians for a completely satisfying Wagnerian ensemble.

Symphonic Novelties

Vladimir Golschmann made recent programs with the St. Louis Symphony Orchestra interesting and in some cases exciting. The second concert pair introduced two novelties. The first was Prokofieff's Peter and the Wolf. Charles Galloway was the narrator whose vocal inflections, well timed and placed, highlighted the humor and effectiveness of the text. The prelude and fugue by Manfredini, the second novelty, revealed a seventeenth century score of scholarly musical expression which the string orchestra played with unwonted precision and feeling. Ravel's Alborada del Gracioso and Beethoven's Eroica symphony completed the program.

Richard Strauss' Zarathustra held the place of honor on the third week's programs. Mr. Golschmann gave it a performance both stirring and eloquent, the perfection of technical detail being a demonstration of orchestral virtuosity. Mozart's Marriage of Figaro and Prague symphony, and Aaron Copland's El Salon Mexico, occupied the first half of the program. Mozart as interpreted by Mr. Golschmann is always flawless and the Copland novelty was in good hands.

Barer Impresses at Debut

The first symphony soloist of the season was the dynamic Russian pianist, Simon Barer, whose local debut was made in the Tchaikovsky concerto in a performance that was probably the most hairraising on record. His prodigious manual dexterity, sharp attacks and whirlwind speed, keyed his listeners to a wild demonstration the like of which is a rarity among symphony audiences. Accompanying such a performance was a feat for both conductor and orchestra but all concerned came through with flying colors, winning an ovation that seemed interminable. Mr. Golschmann's readings of Haydn's G major symphony and the Debussy Images were compelling, precise and affecting.

Willard MacGregor, a former St. Louisan, was guest artist for the fourth week's concerts, playing the Beethoven C major piano concerto. His interpretation was convincing and his performance in general was marked by fine rhythmic sense and fine tonal quality, the whole being managed in a thoroughly masterful style. The orchestral offerings were two Bach chorales recently orchestrated by Alexandre Tansman, and the first symphony of Anton Bruckner. Strange to say, this was the first performance of a Bruckner symphony in St. Louis and the reason is still a matter of speculation. Mr. Golschmann was acclaimed.

Violin Artists Appear

The Civic Music League presented the young violin virtuoso, Robert Virovai, to a capacity audience at the Municipal Opera House. Seldom has a newcomer, especially of teen-age, so completely conquered an audience here. From Corelli's La Folia, through the Vieuxtemps D minor concerto and a Bach prelude, to a group of excellent short works, Virovai electrified his audience, which excitedly applauded for extra numbers. Wolfgang Rebner was the able accompanist.

The Principia Concert and Lecture Course added to its interesting music calendar, the appearance of the French violinist Zino Francescatti, whose recital in Howard Hall was received with enthusiastic acclaim. His program revealed a superior musician and an artist of exceptional ability. Refined taste and discernment shone through his performance of Tartini's D minor concerto, and Beethoven's Kreutzer sonata with Dr. O. Herz at the piano, was offered with finished style and musicianly concept. Several encores were added. O. C.

Photo by Edwin F. Townsend

FRANCES BENNER,
American dramatic soprano, appears in concert and opera during the current season.

Ann Arbor Welcomes New York Orchestra

Barbirolli Leads Novelty—Kreisler and Kipnis Heard

Ann Arbor, Mich.—The New York Philharmonic-Symphony Orchestra, under John Barbirolli, captured the audience in Hill Auditorium utterly and completely. Even after an admirable program and two encores the throng was unwilling to depart. The Brahms fourth symphony was performed magnificently, and the telling novelty of the evening was Weinberger's Variations and Fugue, on Under the Spreading Chestnut Tree.

Fritz Kreisler has been heard many times in this city in violin recitals but probably never made a deeper impression than he did recently, with Carl Lamson at the piano. Concertos by Vivaldi and Tschaikowsky, arranged by Kreisler, were performed in a masterful and enthralling manner. The concert closed with five of Kreisler's own compositions, to which he had to add four encores.

Alexander Kipnis made his first appearance in Ann Arbor in a song recital. The newcomer broke down all formality by his amusing explanation of his numbers and won his audience by so doing. His fine, rich voice made a deep impression as he sang two Mozart arias, the Dichterliebe cycle by Schumann, four songs by Moussorgsky and a group of beautiful English songs. He was accompanied admirably by Fritz Kitzinger.

A. McL. T.

Georges Miquelle and Mischa Kottler in Detroit Program

Detroit.—Georges Miquelle, cellist, and Mischa Kottler, pianist, gave a program of sonatas at the first evening concert of the season for the Tuesday Musicale in the Art Institute. Opening with the Handel sonata in G minor this was followed by the Beethoven A major which received a memorable performance and merited the bravos at its conclusion. Castelnuovo-Tedesco's fantastic variations, I Nottambuli and Rachmaninoff's op. 19 completed the program. Miquelle's suave and scintillant cello playing was blended admirably with Kottler's collaboration into a splendid ensemble, tonally and interpretatively. S. M.

Freda Gronowetter in Cello List

The Assembly Hall at Hotel Beekman, New York, was filled on Dec. 5 to hear Freda Gronowetter, cellist, with Charles Inwalt, pianist, collaborating in Brahms' sonata in E minor, Grieg's sonata, op. 36, Couperin, Bloch, Faure and Glazounoff.

Miss Gronowetter draws a warm, expressive tone and is poised and competent in technic. Her playing gave enjoyment to the large audience. Especially in the Brahms sonata was there admirable collaboration. F. W. R.

Chicago City Opera in Brilliant Performances

(*Continued from page 5*)

not been heard in years to such fine advantage as in Lionel, a role that fits him as the proverbial glove. Leo Kopp conducted.

Otello Returns to Boards

Giovanni Martinelli's first appearance of the season as Otello found him, if not in best vocal estate, sufficiently able to exhibit those clarion-like tones that stun and enthrall. Desdemona had in Helen Jepson the kind of interpreter dreamed by Verdi, for she looked angelic and sang divinely. Carlo Morelli's Iago has its very good points, but he failed completely in expressing the villainous traits of the cunning arch plotter.

Mason as Butterfly

Edith Mason's reentry as Cio-Cio-San in Madam Butterfly was the signal for her many friends to extend their congratulations in riotous demonstrations. Joseph Bentonelli's Pinkerton, Ada Paggi's Suzuki and George Czaplicki's Sharpless added in making the performance praiseworthy if not outstanding.

A rollicking presentation of The Barber of Seville with an excellent cast headed by Tito Schipa and Hilde Reggiani helped us digest joyfully a heavy Thanksgiving dinner.

Martinelli Sings His First Tristan

Giovanni Martinelli has heretofore ridden to fame in either lyric or *robusto* tenor roles, but for the first time he tackled one demanding a *Heldentenor* as an apotheosis to his long and brilliant career. His Tristan is patterned, it is reported, on the model of Jean de Reszke's. Thus a certain vocal restraint carried the note of romanticism. If now and then, urged by the necessity of balancing the huge sonority of the orchestra, Martinelli permitted himself to exhibit stentorian vocalism, he for the most part contented himself to enunciate the German text with a clarity surprising in a Latin and to play up to Mme. Flagstad's unsurpassable Isolde.

To review the famous Wagnerian soprano's performance seems superfluous, for Flagstad's Isolde will live in memory as does Caruso's Jean in Le Prophete, Calve's Carmen, DeReszke's Vasco di Gamma and Schumann-Heink's Fides. The co-stars had in Enid Szantho, the Brangäne, a close competitor for vocal honors. At this, her first appearance in Chicago, Miss Szantho made a striking impression by the beauty of her song and authoritative delineation of the part, which she portrays with more subtlety and tenderness than most of her predecessors. George Czaplicki was much admired as Kurvenal. Douglas Beattie gave unction to King Marke and the others in the cast deserved the honor of appearing in such distinguished company. Edwin McArthur, at the conductor's desk, assured a well balanced performance.

BEVERIDGE WEBSTER,

pianist, is soloist with the Chicago Symphony Orchestra on Jan. 18 and 19 in the premiere of Anis Fuleihan's concerto and also the Schumann concerto. He then tours the Mid-West.

Swarthout as Carmen

Carmen was repeated at the Saturday matinee to give Gladys Swarthout and Jan Kiepura opportunity to appear as Carmen and Don Jose. Miss Swarthout must be congratulated for discovering in the gypsy girl of Seville new possibilities, which she unfolded with youthful ardor, and sometimes with a sobriety of action that by contrast gave more potency to the passionate scenes. Vocally superb, Miss Swarthout will no doubt achieve big things in the role when she has completely mastered all its opportunities, yet her present sketch is sufficient proof of a mentality capable of developing a part until it becomes an individual creation. Jan Kiepura delights in being in the limelight and seems bent on overshadowing his associates, no matter in what opera he is cast. Though somewhat appropriating the stage to himself, the Polish tenor nevertheless managed to excite and to charm through the sheer beauty of his glorious tenor. Lovely Vivian Della Chiesa repeated her excellent Micaela, winning a big hand after her aria of the third act and contributing in no small measure to the general success of the entire production.

Lucia Draws Throng

Lily Pons and Tito Schipa were responsible for the "sold-out" sign displayed at the Nov. 25 performance of Lucia. The diva, in glorious form, gave us an exhibition of impeccable artistry. In chronicling her success as tremendous, we have recorded truly the reaction produced on the audience. It acclaimed her from her first entrance until the close of the Mad Scene, when pandemonium reigned. Miss Pons, however, did not run away with the show, for Schipa vied with her in first honors, singing Edgardo with that finesse and mastery to which he has accustomed us and added *éclat* to a performance that ranks among the outstanding ones of the season.

Flagstad in Tannhäuser

The performance of Tannhäuser missed fire, though Flagstad, the Elisabeth, sang gloriously and delivered the Dich, theure Halle with incomparable tonal beauty that carried the note of happiness in warm accents. Many errors were committed both on the stage and in the orchestra pit, and though we have no bone to pick with Paul Althouse's routined Tannhäuser, Elen Longone's finely wrought portrait of Venus and the poetic delivery of the beautiful music of Wolfram by that sterling baritone, George Czaplicki, the others in the cast fell to a mediocre level depressing to the auditors, whose lethargy was manifested by gentle applause.

New Tenor in Lohengrin

A great change for the better was noticed when Lohengrin held the boards two nights later, for on this occasion Mme. Flagstad was surrounded by singers worthy of her art. Carl Hartmann, a newcomer, made a profound impression as the Knight of the Grail, which he invested with refinement of manner and tonal nobility. The Elsa of Flagstad is ethereal in vocalism and ideal in its chaste conception. Elen Longone's Ortrud was an object of admiration and she has never before imbued the role with so much vocal eloquence nor has she employed so many vocal colors to express hatred and jealousy. George Czaplicki has found his stride this year, and his Telramund places him high among Wagnerian baritones. An American singer who has reached new heights is Mark Love, who from a modest beginning on the operatic stage is now entrusted with many leading basso roles. His King Henry is among his stellar parts, for here he has real opportunity to disclose his command of the stage and his art. Reinhold Schmidt's Herald was another of the evening's vocal treats. As a matter of fact, every one on the stage was in his right place. Edwin McArthur read the score with understanding and made the orchestra sound as a symphonic body.

Bartered Bride in English

If the Board of Education had reason to complain at some of the performances served them on their Thursday evenings, certainly the management made good when the Bartered Bride, sung in English by an all-American cast, held the boards on November 30. Hilda Burke returned after a lapse of a season as a coy Maria of good vocalism and dainty demeanor. Joseph Bentonelli's Hans was above reproach though one might find fault with the nonchalant attitude he so often employs on the stage, swaying from side to side with hand on his hips as though ready to dance. Well thought out the Katinka of Monna Van; likewise, quite in the picture was the Mischa of John Macdonald. The Littlefield Ballet stole the lion's share of the night's success, with its excellent presentation of the first act.

Photo by Maurice Seymour

VIRGINIA HASKINS,

soprano, product of the Raisa-Rimini School in Chicago, may soon join the motion picture colony in Hollywood as a "find" of MGM. She made her debut as Filina in Mignon recently with the Chicago City Opera.

Due to the illness of Lily Pons, Delibes' Lakme had to be cancelled and a repetition of Tristan and Isolde was substituted, Mme. Flagstad bravely consenting to appear on two successive nights. Her Isolde is the acme of vocal perfection, and though she seemed somewhat tired, she dominated the performance from beginning to end. Carl Hartmann, replacing Martinelli, made in the taxing role a favorable if not as strong an impression as at his debut in Lohengrin.

A Resplendent Aida

If all the performances by our resident company had reached the high level of that of Aida, the management would have no difficulty in raising its fund for the ensuing three years. Dusolina Giannini in the title role and Giovanni Martinelli as Rhadames were such potent factors in the unfolding of the music drama that they swept everything before them through their gorgeous tones and fine delineations. Elen Longone, regal to the eye in glittering vestments, made her Amneris a real princess in looks and a queen in song. Carlo Morelli, Mark Love, Virgilio Lazzari, and Giuseppe Cavadore shared in the honors of the performance.

Die Walküre Stirs

The days of the giants in grand opera will remain with us as long as Kirsten Flagstad will grace our lyric stage. Goddess of song, Mme. Flagstad appeared to best advantage as Brünnhilde in the lone presentation of Die Walküre. Pouring forth tones of unusual opulence in Brünnhilde's war cry, she sang throughout the opera as though she had not appeared five times within the week, with that ease which is still an object of wonder. René Maison recovered sufficiently from his recent cold to give us a fine Siegmund—youthful, vigorous and well voiced. Rose Bampton's Sieglinde may be counted among her best roles. At this, her first appearance in the part, she surprised her most sanguine admirers by her fine characterization and moving vocal interpretation.

Many Frickas have trod our stage, but

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

OSCAR W. ANDERSON
CONDUCTOR
TRI-CITY SYMPHONY ORCHESTRA

CARA VERSON
Pianist ...."Musical Rebel"
Modern Repertory as Specialty
May Johnson, Personal Representative,
805 Orchestra Bldg., Chicago, Ill.

JOHN DWIGHT **SAMPLE**
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

RUDOLPH **GANZ**
Booking 1939-40
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

none with greater *éclat* than Sonia Sharnova, a Wagnerian artist deserving more opportunities to shine in stellar roles than were given her this season at the opera house on Wacker Drive. Grandeur and nobility marked her powerful performance, which was matched by that of Julius Huehn, a potent Wotan. Douglas Beattie looked ferocious enough as Hunding to scare a gunman and was sufficiently stentorian of voice to rouse the dead from their eternal slumber. Edwin McArthur rose a step higher in the esteem of the public conducting the performance with youthful ardor and mature knowledge.

N. Y. Philharmonic and Barbirolli in Visit

John Barbirolli took Chicago by storm at his debut here at the head of the phalanx of excellent musicians that constitutes the personnel of the New York Philharmonic Symphony Orchestra, brought here for a benefit concert at the Auditorium by the board of Children's Memorial Hospital. Berlioz' Roman Carnival overture was accorded such a magnificent execution that the audience broke into tumultuous applause at its end. Generally an opening number, no matter how well played, receives here but lukewarm recognition. The Beethoven A major symphony, Elgar's Introduction and Allegro for strings and Weinberger's Variations and Fugue, Under the Spreading Chestnut Tree, all gloriously played, kept the auditors in a highly jubilant state which was reflected in unbound enthusiasm. Barbirolli's sane readings of both classics and moderns were inspiring and illuminating.

Chicago Symphony Concerts

The Thanksgiving program that Hans Lange served us contributed in making the holiday doubly enjoyable. The sparkling overture to the Marriage of Figaro, the lovely Haydn C major symphony, superbly rendered, prefaced happily the Bach Concerto for two pianos in C minor chosen by Vronsky and Babin for their introduction to our symphony patrons. A better execution of the classic would be difficult to imagine. Victor Babin's own concerto for two pianos and orchestra, had its first American hearing later in the program. A Russian by birth, Mr. Babin's national characteristics are notable in his composition, which contains many beauties in its well wrought instrumentation, of which the piano is an integral part. Admirably presented by the popular couple, the novelty made a decided hit.

Zino Francescatti's performance of the Mozart concerto in G major and Paganini's D major place him among the *élite* in the realm of virtuoso violinists. No mannerisms marred his classic rendition of the Mozart work, cadenzas being executed with the refinement and charm characterizing the French school of violin playing, which possesses in Francescatti a foremost exponent. Greater opportunities for the display of technical mastery cannot be found than in the Paganini concerto, and the artist made each one count in an electrifying performance. Two encores were vociferously demanded by our generally placid audience.

Castelnuovo-Tedesco and Saidenberg Symphonietta

The Saidenberg Symphonietta must be thanked for presenting Mario Castelnuovo-Tedesco on the second program of its series at Goodman Theatre in the dual capacity of composer and pianist. Devoted largely to the compositions of the musician of Florence, the program attracted music-lovers *en masse*. They were rewarded by piano playing of the first order, even though, like many composers, Castelnuovo-Tedesco shines in a better light in creating new ideas than in expressing them on the piano. His Viennese Rhapsody and Two Film Studies are not novelties here nor the Two Studies—Onde Corte and Onde Longhe—but it was most interesting to hear the composer's own interpretations. The *clou* of the evening was his piano and string piece in four movements. Superbly performed, it proved a happy contribution to the Saidenberg Symphonietta's repertory.

Leo Sowerby's Symphonietta for string orchestra, receiving its first Chicago hearing on this occasion may be counted among the Chicago composer's best.

Daniel Saidenberg directed the novelties with a knowledge of the scores that enabled him to bring out all their beauties with unfailing taste. The Pergolesi Concertino in F minor was played with every regard for nuance, the work making a profound impression as voiced by this fine instrumental body.

Littlefield Ballet in Northwestern Series

Catherine Littlefield and her superb company appeared as the second feature of the History and Enjoyment of Music Series at the Auditorium. Two American ballets—Ladies' Better Dresses and Barn Dance—and Fête Champêtre and Poéme with clever choreography by Miss Littlefield, delighted balletomanes, who find this ballet corps entertaining and unique in the field of the dance.

Woman's Symphony's Second Concert

The Woman's Symphony Orchestra, Izler Solomon conducting, had Lois Bichl as soloist at its second concert in Orchestra Hall. Principal cellist of the organization she helped to found, Miss Bichl elected to play the Schubert-Cassado A minor concerto, which received first Chicago hearing on this occasion, and Lament by Irwin Fischer, a work dedicated to her. In both Miss Bichl displayed admirable command of her instrument. With a large, luscious tone she invested the Schubert work and with technical skill she surmounted the intricate passages of the Fischer number. Upon each new hearing the Woman's Symphony impresses more favorably and the homogeneity noted in the Chausson B flat major symphony indicates the big strides made since Conductor Solomon took charge a year ago.

New Child Prodigy Presented by Perlman

Annually George Perlman brings to the fore youngsters to stun the public with their precocious talent. Ruth Irene Tengwall, a nine-year old violinist, accomplished wonders with a fiddle practically as big as she is, playing with astonishing authority and unfailing accuracy a program including the Handel D major sonata, Mozart's Concerto in D and compositions by Mlynarski, Kreisler, Gardner, Bach and Schubert.

Manuel Baroumis in Recital

Manuel Baroumis, tenor of the Chicago Opera, with the assistance of Martha Lamson, coloratura soprano, and Charles Richard at the piano, gave an enjoyable recital at the Civic Theatre, Dec. 2. A large audience manifested its approval vehemently, asking repetitions throughout the course of the interesting program.

Stanley Fletcher Plays for Club

Piano playing of a high order was set forth by Stanley Fletcher when he furnished the artist recital program for the Musicians' Club of Women, Nov. 20. The Bach Italian concerto had a stimulating performance that was admirable from both the musical and the technical sides. A musician with unusual imaginative insight, rhythmic impulse and ability to project the true meaning of the music, Mr. Fletcher plays with spontaneity and admirable technical control. In the Chopin B flat minor sonata he displayed sweep and abandon, a luscious tone and warm musical feeling. Schumann's Scenes from Childhood were played capitally. His success at the hands of a most discriminating audience was unstinted.

Schmidt Compositions Published

Two new teaching pieces by Mae Doelling Schmidt, pianist and teacher, have just been published by the Clayton F. Summy Company. The numbers, Venetienne and The Romance, came off the press, Dec. 1.

Edward Meltzer Conducts Eastern Orchestras

Chicago.—Edward Meltzer, American conductor, recently completed a tour during which he conducted concerts in leading music centers. As a result of his appearance last year he was reengaged for two concerts of the Providence Symphony Orchestra. The program for the first included the Haydn Symphony No. 101, the overture to Oberon, and excerpts from the third act of Die Meistersinger. The second program included the Unfinished Symphony of Schubert and the first performance in Providence of Horace Johnson's suite, Imagery. Both concerts attracted large audiences.

Mr. Meltzer conducted one of the Hartford Symphony's summer concerts in Bushnell Park this year, the program featuring Tchaikovsky's fourth symphony. Two weeks later he faced an audience of 5,000 in Prospect Park, New York, conducting a concert of the Federal Symphony. His program included Dvorak's New World symphony and compositions by Wagner, Rimsky-Korsakoff and Sibelius. In Pittsburgh he conducted a concert version of La Traviata.

Mr. Meltzer in 1937 appeared as guest conductor of the Vienna Symphony in American works, Ferde Grofé's Mississippi Suite and the Five Miniatures of Paul White. Last March Mr. Meltzer appeared in Chicago as guest conductor of a festival orchestra of 500 players in music by Bizet, honoring his centenary.

EDWARD MELTZER

ATTUNED TO MUSIC LOVERS' TASTES
THE BUCKINGHAM
Newly Modernized
57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.

ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

Frances Blaisdell Soloist with New Jersey Ensembles

Frances Blaisdell, flutist, was soloist with the Newark Orpheus Club at Newark, N. J. on Dec. 7. On Dec. 8 she gave a recital at the Prospect Presbyterian Church, Maplewood, N. J., and Dec. 12 found her in Garden City, L. I. playing for the Garden City-Hempstead Community Club and also appearing as soloist in East Orange, N. J. with the Glee Club of the Oranges. Dec. 14 Miss Blaisdell gave a joint recital with Webster Aitken in Boston, Mass.

ISO BRISELLI
"Young Violinist Among the Elect"
Concert Management Arthur Judson, Inc.,
113 West 57th Street, New York

DR. RUDOLF **RETI**
PIANIST—COMPOSER—TEACHER
49 East 83rd St., N. Y. C. RH. 4-8942

PAULA GONTARD
Soprano
TEACHER OF SINGING
131 Riverside Drive, N. Y. C. TRafalgar 7-6392

CHARLES REPPER
Composer-Pianist and Teacher
Music for: Piano; 2 Pianos; Voices; Inst. Trio; Orch. *Send for catalogs to:* Brashear Music Co., 12 Trinity Ct., Boston

Beatrice MacCue
CONTRALTO—TEACHER OF SINGING
135 East 50th St., N. Y. C. PLaza 8-1927

PROF. ANGELA **WESCHLER**
Classes for Teachers and Concert Pianists
New York College of Music
Studio: 215 W. 91st St., N. Y. SC.—4-7678

LOUIS **DORNAY** BETSY **CULP**
Only teachers of LUCILLE MANNERS
344 W. 72nd St., New York. TRafalgar 7-4999

VIVIAN DELLA CHIESA
SOPRANO
Management: NBC ARTISTS SERVICE
R.C.A. Bldg., New York

LEO ROSENEK
Member of the CURTIS INSTITUTE faculty
CONDUCTOR—COACH—ACCOMPANIST
Hotel Colonial, N. Y. C. TRafalgar 7-2000

OPERA—CONCERT—ORATORIO
NINO **RUISI** BASSO
Studio: 252 Asylum St., Hartford, Conn.

ALTHOUSE
TENOR
Metropolitan Opera
VOICE TECHNIC—INTERPRETATION—STYLE
Studio: 260 W. 72nd St., N. Y. TR. 7-3538
Mgt. Haensel & Jones, 113 W. 57th St., N. Y.

ESTABLISHED 1857
PEABODY
CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country.
Circulars Mailed.

Hollywood Greets Orchestral Opening and Bach Festival

Philharmonic Launches Season—Flagstad Sings Under McArthur's Baton—American Composers' Concert Heard

(*Continued from page 5*)

Auditorium on Nov. 17, accompanied by a 72-piece symphony orchestra directed by Edwin McArthur, her piano accompanist. Brünnhilde's Immolation Scene was sung with a thrilling quality of exalted fervency. Powerful as well was Flagstad's interpretation of Beethoven's Ah, Perfido! A group of Strauss songs was given with touching simplicity and directness.

McArthur confirmed the high opinion of his capabilities formed at his debut here when conducting Tristan und Isolde the previous week. He offered Weber's overture to Oberon, Mendelssohn's Italian Symphony, and excerpts from Götterdämmerung.

American Composers' Musicale

Edgar Stillman Kelley was guest of honor at a musicale given by Native American Composers at the home of President Arthur Lange on Nov. 24. The first movement of his Quintet, a melodic work of flowing style shaped with deft artistry, was played by Mrs. Kelley at the piano, Ellis Levy and Edgar Kramer, violins, Hans Bodendorfer, viola, and Baruch Klein, 'cello. The first movement of Charles Wakefield Cadman's Sonata for violin and piano was ably interpreted by Ellis Levy and Arthur Carr. The composer was in the audience. Songs by other composer-members, artistically sung by Mary Green Pauloo, soprano, were by Frank Colby, Elthea Turner, Arthur Carr and Mary Carr Moore. A recording of Arthur Lange's charming Gosling in Gotham was played.

Sixth Bach Festival

The appeal of Bach's music was illustrated in the capacity crowds that packed the huge First Congregational Church for the four programs of the sixth annual festival by the Bach Festival Foundation, with Arthur Leslie Jacobs conducting, on Nov. 18 and 19. First was an organ recital magnificently played by Marcel Dupré. The large, well trained Cathedral Choir gave a number of chorales on the second program under the authoritative baton of Jacobs. Soloists were Charles Hazeltine, tenor, Merwyn Dant, bass, Carl Neely, baritone, and four altos, Clare Bruns, Betty Peterson, Iris Sievwright and Trudy West, with Frederick M. Barnes and W. Brownell Martin at organ and piano. A bass cantata was sung by Sigurd Nilssen. Olga Steeb's scholarly pianism brought sterling interpretations of the fifth French Suite and the Chromatic Fantasy and Fugue.

Photo by Josephine Rossi

THELMA VOTIPKA,
Metropolitan Opera soprano, has returned from appearances in opera in San Francisco and Los Angeles.

An artistic highlight was the appearance on the third program of the Brodetzky Chamber Music Ensemble, a group of 32 young players whose lovely tone, balance and flexibility under the baton of Julian Brodetzky, made their appearance a notable one. A cantata for contralto was expressively sung by Clemence Gifford to the dextrous piano accompaniment of Theodore Paxson. The festival concluded with a powerful presentation of the B minor Mass, with Jacobs directing the Cathedral Choir, and Fern Sayre, Frances Warren Haynes, Thomas McGranahan and Sigurd Nilssen as soloists.

Choral Concerts

The two oldest local male choirs, the Ellis Club and the Orpheus Club, have combined this season, and made an impressive chorus of over 100 voices in their first concert in the Philharmonic Auditorium on Nov. 30, making an artistic showing under the capable hands of their new director, Benjamin Edwards, with accompaniments skillfully provided by Mrs. M. Hennion Robinson. Grieg's Landsighting showed to solo advantage a promising young baritone of the group, Evans C. Thornton. Guest soloist was Charlotte Boerner, soprano, who scored in Handel and Mozart arias and a song group. Grace Bush was in the audience and received plaudits for her charming When To Her Lute Corinna Sings.

Chocolate Soldier Staged

The Chocolate Soldier, given by the Southern California Music Project, began a run at the Hollywood Playhouse on Nov. 14, with Alex Callam dashing in the title role opposite winsome Rena Case as Nadina. Vivacious Irene Dale, subtly comic Charlotte Woodruff, vocally grateful Joseph Sullivan, and amusing Thomas Glynn were admirably cast in leading roles, and Carlton Kelsey conducted. The show was well mounted, and particularly notable for the admirable enunciation of all the cast.

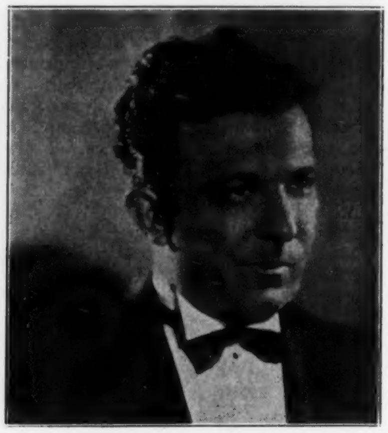
Dance and Piano Seances

Two dance events by Argentinita and her troupe of five artists won much audience enthusiasm in the Philharmonic Auditorium on Nov. 23 and 25. Rogelio Machado contributed piano solos and accompaniments with such finesse, paralleled by the guitar artistry of Carlos Montoya.

One of the most promising of the younger crop of pianists, Jan Haraszthy, appeared in the Biltmore Hotel Music Room, Nov. 27. After Haydn, Daquin and Mozart, he brought ebullient dynamics to the Schumann Symphonic Etudes, and gave a forceful reading of the Chopin B flat minor sonata.

Joint Recital

Maryse de Conde, soprano and Dorothy Humel, pianist, made their local debuts, Nov. 26, on the Beaux Arts series in the Ambassador Hotel Theatre. Maryse de Conde offered two groups of French songs, accompanied by Josephine MacGuire, and Dorothy Humel contributed piano selections.



VINCENT SOREY,
violinist of concert and radio, was heard in works of Wieniawski and Sarasate as well as two of his own compositions at the Autumn Radio Review on Nov. 16 at St. Dominic Auditorium, Oyster Bay, L. I., under the auspices of the Leonardo da Vinci Forum. Two of his songs were sung by Claudio Frigerio, baritone and Katherine Portelli, soprano.

Hollywood Jottings

Cadman's The Witch of Salem will be the next item in the series of American operas being given by the Euterpe Opera Reading Club under Roland Paul's direction. . . . The Norsemen's Glee Club, directed by Benjamin Edwards, appeared in a program of Scandinavian music at the Assistance League Play House on Nov. 10, with Sigurd Nilssen, basso, as assisting soloist.

* * *

Jeanette MacDonald and Nelson Eddy have started work on New Moon for MGM, and the picture must be finished in record time to permit the stars to fulfill their coming concert engagements. Jeanette MacDonald makes her first appearance on her concert tour in Dallas on Feb. 1, and Nelson Eddy starts his tour a week later. Through careful comparison of routes, they have worked out schedules by which they will never be nearer than 250 miles from each other in their concert dates. This is done so that each has the fullest box-office draw in each particular city.

* * *

Helen Gilbert played cello in the MGM studio orchestra until she was discovered as an actress. Now, following the announcement that she has won the lead in Florian, she has received bids from three phonograph record firms asking her to play cello for them. R. D. S.

WALTER GIESEKING
Pianist
ALEXANDER KIPNIS
Baritone
JUSSI BJOERLING
Tenor
MANAGEMENT—
Charles L. Wagner, Inc.
511 FIFTH AVENUE
NEW YORK CITY

21 Artists in Concerto Series At Juilliard School

Twenty-one artists will be heard in the five concerto concerts this season at the Juilliard School of Music. Members of the faculties of the Graduate School and the Institute of Musical Art together with the orchestras of both divisions will participate.

The series opens on Dec. 20 with other concerts on Jan. 24, Feb. 10, March 13 and April 10. Proceeds go to the Student's Aid Fund. Among those participating will be Georges Barrere, Edouard Dethier, Lonny Epstein, Evan Evans, Carl Friedberg, James Friskin, Marcel Grandjany, Charles Hackett, Ernest Hutcheson, Sascha Jacobsen, Florence Page Kimball, Hans Letz, Josef Lhevinne, Rosina Lhevinne, Louis Persinger, Felix Salmond, Alexander Silotti, Albert Spalding, Albert Stoessel, Oscar Wagner and Willem Willeke.

Three concerts by students in the Institute of Musical Art were listed this week: on Dec. 13 by the harp ensemble class of Marcel Grandjany; tonight (Dec. 15) by the orchestra of the Institute under the direction of Willem Willeke and tomorrow morning, the Christmas concert by children in the preparatory department.

Mendelssohn Orchestra Plays

The string orchestra conducted by Felix Robert Mendelssohn, now bearing his name, gave its first concert of the season at Carnegie Chamber Music Hall, New York, on Nov. 30. The program covered music ranging from Bach and Handel to the moderns, Hoth, Huss (Legende and Allegretto), Brown and Tchaikovsky, and was performed with meticulous care.

Herbert Mayer, pianist, was soloist in J. C. Bach's concerto. A large audience applauded conductor and players. Edgar Stillman Kelley and Mrs. Kelley, John Warren Erb and Sigmund Spaeth were among the patrons. R. W. F.

Manhattan School Concert

The first students' concert was given in the new hall of the Manhattan School of Music, New York, on Dec. 8. The program included numbers by the Intermediate and Junior orchestras and selections by the chorus under the direction of Hugh Ross. Janet D. Schenck is director of the school.

Katherine Heyman Song Heard

Katherine Heyman's setting of the poem, Trees, was sung on Nov. 29 by Mrs. Herbert Ragland at the meeting of the Musicians Club of Richmond, Va. The publishers comment that the first edition of this song is practically exhausted.

Christmas Music

For Mixed Voices

Song of Mary, a Basque carol, words traditional and music arranged by Alfred H. Johnson, has an engaging minor theme and unaffected warmth of folk feeling. For SATB, with organ accompaniment.

The Radiant Morn, with music by Garth Edmundsen, to the words of the Rev. Godfrey Thring, is a fervent setting for four mixed voices, and with opportunity for brief solos by the bass, alto and tenor. Jesu Bambino of Pietro Yon is issued in a new edition for soprano, tenor and bass with accompaniment. (J. Fischer & Bro.)

For Male Voices

Harvey Gaul's Balkan Candle Carol is another authentic air from the Balkans, delectable in its touches of piety and colorful customs, with soprano or tenor solo against four-part male chorus, unaccompanied. Gena Branscombe's Wreathe the Holly appears in an arrangement for TTBB, with piano, a vigorous number abounding in "fa la la's." (Both J. Fischer & Bro.)

For Mixed or Women's Voices

The Bryn Mawr College Choral Series presents Joseph Came Seeking a Resting Place, a carol for four mixed voices, music by Ernest Willoughby, words by the Rev. Ernest Earp. It has a vigorously striding melody and a jubilant conclusion on the word "Noel," with a fine echo effect. Also issued for SSAA. Piano for rehearsal only. (Carl Fischer, Inc.)

"Popular Songs More Taxing Than Lieder"

Kenny Baker, Radio Singer, Plans Debut in Recitals

Hollywood.—Art songs are really easier to sing than popular songs, according to Kenny Baker, well known radio singer. He means, of course, provided the popular song is really sung, and not crooned or howled in the usual radio or night club manner. At first glance, this may appear a surprising statement, yet reflection will justify it.

"Art songs are intelligently constructed with consideration for and understanding of the voice," Mr. Baker says. "Breathing is provided for. Dynamics and shading are carefully designed and correctly indicated. Climaxes are built for vocal effect.

"But a popular song is concerned only with tune, completely disregarding vocal problems or effects. There is never a breath mark and seldom an indicated rest in the voice line. There is only one climax—at the end. A singer who wants to give a popular song any vocal character has much work to do on it."

This appreciation of vocal qualities may account, in part at least, for Baker's popularity. For his training has been and still is directed toward serious music and correct singing, developmental factors that few radio singers can boast. He has also the advantages derived from early studies on the violin.

Incidentally, Baker does not intend to be diverted permanently from the serious music which has been his ambition since his earliest music studies. He has three recital programs ready, and will shortly make his appearance in the concert field, according to his original intentions.

R. D. S.

Toscanini Continues NBC Beethoven Cycle

Next to the last of the Beethoven series broadcast from Radio City by Toscanini and the NBC symphonists, the concert on Nov. 25 offered the first and second Leonore Overtures, the eighth symphony, two movements from the string quartet, opus 135, and excerpts from the ballet, Die Geschöpfe des Prometheus.

This plentiful bill gave an illuminating survey of the various styles of the composer, from his youth to his full maturity, and of course Toscanini was in inspiring command of all the necessary nuances in interpretation, as well as the virtuoso handling of the excellent orchestra. If there were high spots to single out from the general lofty achievements, emphasized credit should go to the deeply felt performance of the slow movement of the quartet, and the ebullience and brilliancy in the playing of the symphony. L. L.

MacDowell Club Names Winners in Young Artists' Contest

As a result of the final auditions in the eighth annual Young Artists Contest, sponsored by the MacDowell Club of New York, five winners have been named for concerts under the auspices of the club. The winners are Jane Rogers, contralto, Bellville, Ill.; Vera Appleton, pianist, Tulsa, Okla.; Carlos Mosely, pianist, Spartanburg, S. C.; and Eugenie Limberg and Virginia Duffey, a violin and piano ensemble, of New York.

Eighty candidates participated. The judges in the final auditions were Walter Golde, Edgar Schofield, Harry R. Spier, for voice; Sigismond Stojowski, Hans Barth and Leslie Hodgson, piano; Hugo Kortschak, Helen Teschner Tas and Mischa Mischakoff, violin.

Federlein Marks Anniversary by Writing New Service

Commemorating his twenty-fifth year as organist at Temple Emanu-El, New York, Gottfried Federlein has written a complete morning service in conformity with the Reformed Synagogue ritual. It will be sung on Dec. 16 by an augmented choir. Dr. Tertius Noble, of St. Thomas' Church, will give an organ recital prior to the service. Mr. Federlein was honored on Dec. 9 by a luncheon tendered by the choir.

Kemp Stillings Master Class Opens Recital Series

Kemp Stillings, violinist, presented the first of her series of master class recitals on Dec. 10 at the Barbizon Hotel, New York. The remaining five programs will occur on the second Sunday of each month. The series, according to Miss Stillings, is to give her advanced pupils the benefit of public performances in preparation for auditions and future engagements. Many of the Stillings students are members of major symphony orchestras and have also appeared with such ensembles.

Ruth Miller Chamlee Ensemble Heard at U. S. C.

The Ruth Miller Chamlee Ensemble was heard recently in a program at the University of Southern California in a program for the benefit of the campaign for a women's residence hall. Mme. Chamlee sang three Debussy airs, an aria from Massenet's Herodiade and songs of Marx, Warlock and Carpenter, and with Harvey Harding, baritone, was heard in duets from Thais and Don Giovanni as well as the second act duet, in costume, from La Traviata. Mr. Harding sang an air from Comus and songs of Lully, Godard, Rabey, Dunhill, and Malotte. John Dewitt, pianist, played items of Debussy and Griffes.

Photo by Apeda

GERALD TRACY,

pianist, gave a recital in Boston, Mass., at Jordan Hall on Nov. 27, playing the Bach D Major Toccata, Beethoven's op. 81-a, sonata (Les Adieux), Schumann's Kreisleriana, and shorter pieces by Albeniz, Debussy, Ravel and Chopin. On Nov. 17 Mr. Tracy was heard in recital at the Studio Club, New York. After the first of the year he tours the West in concert.

JOHN WUMMER
FLUTIST
NBC Symphony
Studio: Carnegie Plaza, 162 W. 56th St., N. Y. C.
Tel. Circle 7-2574

MICHAEL BARTLETT
TENOR
CONCERT — OPERA — RADIO — SCREEN
145 West 58th Street New York City

JOHN CORIGLIANO
VIOLINIST
NEW YORK PHILHARMONIC SOCIETY
Steinway Hall New York

VIKTOR FUCHS
Teacher of Igor Gorin and Irene Jessner
Vocal Dept. Chatham Square Music School
Studio: 44 West 77th St., N. Y. C. TR. 7-7716

JEAN DICKENSON
COLORATURA SOPRANO
NBC ARTISTS SERVICE
RCA Building, Radio City, New York

ALDEN EDKINS
BASS—BARITONE
Mgt.: E. T. Ingle, 30 Rockefeller Plaza, N. Y.

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO
Mgt. NBC Artists Service, RCA Bldg., N. Y.

SIGURD NILSSEN
BASS-BARITONE
425 West 23rd Street New York City

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Management: Harry Culbertson
5525 Blackstone Ave., Chicago

ARTURO VITA
voice placement
opera coach
205 West 57th Street · New York · Tel. Circle 7-5420

Julia Mahoney
SOPRANO
Personal Direction:
B. Mary Pingle, 200 West 57th St., New York

VIOLA PHILO
SOPRANO
Personal Representative: B. Mary Pingle
200 West 57th St., New York City

Lord LURGAN
BARITONE
Management: George Leyden Colledge,
30 Rockefeller Plaza, New York

PUBLICITY
Concerts, Recitals, Benefits
MARY ARMSTRONG MELVIN
6 Park Street, Boston, Mass. Laf. 1629

JOHN HERRICK
BARITONE Personal Direction:
B. Mary Pingle, 200 West 57th St., N. Y. C.

DOROTHY ORTON
SOPRANO
Mgt. Albert Morini
119 W. 57 St., N. Y. C.
252 Faubourg St. Honoré
Paris, France

MAX ALTGLASS
TENOR METROPOLITAN OPERA ASSOCIATION

ONLY TEACHER
of the World's Famous Soprano
MARIA MULLER
AND OTHER METROPOLITAN OPERA
and EUROPEAN CELEBRITIES
415 Central Park West, N. Y. ACademy 2-6602

*Accredited Musical Courier Correspondents**

ALABAMA

Birmingham: Alice Graham, 2101 11th Court, South.

CALIFORNIA

Hollywood—Los Angeles: Richard Drake Saunders, West Coast Manager, 5617 Hollywood Blvd., Hollywood, Calif.

San Francisco: Alfred Frankenstein, San Francisco Chronicle.

COLORADO

Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT

Hartford: Mary Lynch, 137 Ridgefield St.

DISTRICT OF COLUMBIA

Washington: Gertrude Effenbach, 1510 19th St., N. W.

GEORGIA

Atlanta: C. Michael Ehrhardt, Jr., 21 Palisades Rd.

ILLINOIS

Chicago, Middle West Headquarters: **René Devries in Charge, 820-830 Orchestra Bldg., 220 S. Michigan Ave. Telephone: Harrison 6110.**

INDIANA

Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA

New Orleans: Ottilie M. Lambert, 1133 Pine St.

MAINE

Portland: William H. Brown, Jr., 41 Bancroft St.

MARYLAND

Baltimore: Gustav Klemm, 7205 Oxford Road, Stoneleigh.

MASSACHUSETTS

Boston: Cyrus W. Durgin, c/o The Boston Globe, P. O. Box 189.

MICHIGAN

Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.

Detroit: Gilbert Beaume, 817 Atkinson Ave.

Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA

Duluth: James T. Watts, Duluth Herald & News-Tribune.

Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI

Kansas City: Mrs. Paul C. Barbee, 3924 McGee St.

St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA

Omaha: Henrietta M. Rees, 720 South 22nd St.

NEW JERSEY

Northern New Jersey, including Newark: Roger S. Vreeland, 295 Main St., Hackensack.

Trenton: W. T. Rockhill, 325 Calhoun St.

NEW YORK

Buffalo: Louise H. Marvin, 394 Elmwood Ave.

Rochester: Lorraine Lerner, 14½ Rowley St.

Syracuse:: Harold L. Butler, Syracuse University.

White Plains: Edna Horton, 27 Crest Place, Elmsford, N. Y.

OHIO

Cincinnati: Marie Dickoré, 240 Hosea Ave., Clifton, Cincinnati.

Cleveland: Rosa H. Widder, 1740 Coventry Rd.

Columbus: Clyde C. Long, The Columbus Dispatch.

Dayton: Betty A. Dietz, 36 So. Jersey St.

OREGON

Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA

Philadelphia: Margaret M. Coddington, 5808 Florence Ave.

Pittsburgh: Ralph Lewando, 121 Elysian Ave.

Reading: H. Donald Spatz, 244 Jameson Pl.

RHODE ISLAND

Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS

El Paso: Mrs. Hallett Johnson, Hotel Cortez

Houston: Hubert Roussel, 2815 Plumb St.

Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.

San Antonio: **Mrs. Stanley Winters, 511 Avenue E.**

UTAH

Salt Lake City: Gail Martin, c/o The Deseret News.

VIRGINIA

Richmond: John George Harris, 3616 Noble Ave.

WASHINGTON

Seattle: John Hopper, 5735 29th N. E.

WISCONSIN

Milwaukee: Justin McCarthy, 3248 W. McKinley Blvd.

* *See first editorial page for list of other representatives.*

FOREIGN

Irving Schwerké, Chief of Foreign Staff
6 Square Leon Guillot, Paris (XV). Telephone Vaugirard 48-24
Cable Address: MUSICURIER, Paris

ARGENTINA, S. A.

Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA

Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.

Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson St., Double Bay.

BELGIUM

Brussels: Francis de Bourguignon, 143, rue Bara.

CANADA

Montreal: J. Henri Goyer, Room 403, 107 Craig St., W.

Saskatoon: Lyell Gustin, 512 10th St.

Toronto: Ettore Mazzoleni, 1 Heath Crescent

Vancouver: Frederick D. Fraser, 4196 West 14th Ave.

CUBA

Havana: Huberto de Blanck, Avenida Simon Bolivar 213.

CZECHO-SLOVAKIA

Prague: Gerth-Wolfgang Baruch, Soborska 8, Prague-Dejvice.

EGYPT

Cairo: Gerhard Willner, Maadi-Near-Cairo.

FRANCE

Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

Nice: Leland L. Smith, 57, Promenade des Anglais.

GERMANY

Berlin: Antonio Lora, Bei Naumann, Nikolsburger Platz 6, Berlin-Wilmersdorf.

Cologne: **Adolph Spies, 569 Neusserstr.**

Dresden: **Blanche Barney Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.**

GREAT BRITAIN

Edinburgh: William Saunders, 15 Morningside Grove.

London: Hugh Liversidge, 3 Talbot Square, W 2.

Manchester and Liverpool: Norman Moorcroft, 218 Deane Rd., Bolton, Lancashire, Eng.

GREECE

Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND

The Hague: Herbert Antcliffe, Nassau Odijckstraat 25; telephone 775679.

HUNGARY

Budapest: Alexander Jemnitz, VI, Bulyovsky Ucca 21.

IRISH FREE STATE

Dublin: Harold R. White, 112 Grafton St.

ITALY

Florence: Dorothy Nevile Lees, 24, Via Foscolo.

Milan: Mary Tibaldi Chiesa, 4, Via Lazone.

Rome: Stella Saxton, Excelsior Hotel.

JAPAN

Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO

Mexico City: Verna Carlton Millan, Avenida Veracruz Num. 69.

MONACO

Monte Carlo: Leland L. Smith (See Nice).

NEW ZEALAND

Dunedin: L. D. Austin, c/o Evening Star.

PALESTINE

Tel-Aviv: Dr. Peter Gradenwitz, 35 Blvd. Nordau.

RUMANIA

Bucharest (III): **Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.l.**

SOUTH AFRICA

Cape Town: Reuer Weil, 15 Belle Ombre Rd., **Tomboers Kloof.**

SWEDEN

Stockholm: Fritiof Kjellberg, Sturegatan 8.

SWITZERLAND

Zurich: **Josef Kisch, Splügenstrasse 4.**

Juilliard Preparatory Students in Demonstration of Work

The Preparatory Department of the Institute of Musical Art of the Juilliard School of Music, New York, gave a demonstration on Dec. 13 of work done by the children at the Little School on the Morrow Estate in Englewood, N. J.

The Juilliard School has branches of its Preparatory Department in many sections of New York City and outlying communities. Students from these meet on Saturday mornings at the Institute in New York for classes in theory, singing and eurythmics.

The Supervisors' Department at the Institute held a reception for freshmen on Dec. 1.

Indianapolis Men Open Year to Applause

American Score on Opening Program — Chamber Music and Recital Fare Greeted

FABIEN SEVITZKY,
conductor of the Indianapolis Symphony, from a sculptural study.

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra opened its season at the Murat in its first pair of concerts on Nov. 17-18, Fabien Sevitzky conducting, and received a warm greeting. After the orchestra had played the national anthem, the first half of the program was devoted to Beethoven. The ensemble was in mid-season form and gave the Fifth Symphony with much beauty. Frederick Converse's suite, California, was offered as the American number and proved to be music that contained many delightful measures. The Firebird Suite of Stravinsky closed the program, and resulted in ovations.

Josephine Antoine, coloratura soprano, opened the sixty-third season of the Indiana Matinee Musicale at the L. S. Ayers auditorium. Her program consisted of classical songs, a Spanish group, and modern works, greeted by warm applause. Voices of Spring by Johann Strauss revealed much dexterity and an admirable balance. John Ahlstrand provided discreet accompaniments.

Musical Art Quartet Cycle

The Musical Art Quartet presented four concerts in the John Herron Art Museum before appreciative audiences last month. Mozart, Brahms, Haydn, Beethoven, and Schubert works predominated and revealed some of the most faultless technique and refinement of expression of any visiting organization of recent years. Louise Essex, local cellist, assisted the quartet in the final concert in a moving performance of the Beethoven Quintet in C, Op. 163.

Charles Hedley, tenor, head of the vocal department of the Jordan Conservatory, made his debut in this city at the Indiana World War Auditorium. The newcomer sang with agreeable quality and style. Dorothy Munger supplied efficient accompaniments.

The local Saengerbund opened their season at the Athenaeum. William Kappelhauff directed the choruses, and Carl Kiefers led the symphony orchestra in several numbers.

A program of Bach works which featured the seldom heard Little Preludes was presented by Marie Zorn at the World War Auditorium. Excellent tone and technical forcefulness marked the performance. Francis Fitzgerald assisted in a sonata for flute which resulted in warm applause.

Vronsky and Babin Play

The Martens Concerts opened on Nov. 12 with a vigorous and masterful performance by Vronsky and Babin. These duo-pianists' ensemble work is as near perfection as anything we have heard and won a warm response from the audience. The Rosenkavalier Waltzes by Strauss and Scaramouche by Milhaud demonstrated the technical accomplishments of the artists.

Harriet Payne, violinist, a member of the local symphony, presented a program at the World War Auditorium. With the assistance of Marie Zorn at the piano, this artist displayed a tone of good proportions and music delivered with keen appreciation. Two of her own compositions, Nocturne, and Burleska, revealed much talent. The audience greeted the numbers heartily. H. C. G.

Richard McClanahan Presents Lecture-Demonstration

At the Rittenband Music Studios, Newark, N. J. on Nov. 28, Richard McClanahan gave a lecture-demonstration on the work of Tobias Matthay, referring to his latest publications—The Four Daily Exercises for Advanced Students and Artists and The Introduction to Psychology. Mr. McClanahan also demonstrated the application of his principles in the early stages of piano study and played illustrations from the standard teaching repertoire. He concluded with To the Moon by Swinstead, The Eagle by MacDowell, and Intermezzo, op. 118, No. 1, by Brahms.

Matte-Weber Recital in Newark

Norma A. Matte, pianist, and David Weber, baritone, with William Spada at the piano, appeared in concert at the Griffith Auditorium, Newark, N. J., on Dec. 1. Miss Matte played numbers by Bach, Beethoven, Debussy, Philipp, Dohnanyi and a group of Chopin. Mr. Weber was heard in operatic arias by Mozart, Giordano, Massenet, and songs by Vivaldi, Rossini, Wagner, Wolfe. Miss Matte and Mr. Weber are artist-pupils of Mr. Spada.

Ros Postpones Recital

Enrique Ros, Cuban pianist, has postponed his recital scheduled for Dec. 6 in Town Hall, New York, to Jan. 30.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Atiyeh, Wadeeha
Bagger, Henriette
Beaume, Jeanne Roel
Beltz, Donald
Bobwin, Charles
Bolz, Oscar
Brewer, Ted
Brown, Thomas A.
Clover, Edythe May
Cherniavsky, Leo
Coen. Lina
Compton, George
Currie, Jean
Daniel, Buddy
De Zubeldia, Mme.
Desfosses, Beatrice
Di Napoli, Guido
Erhardt, Dr. Otto
Fay, Donald M.
Fink, John
Fonteyn, Christine
Gardner, Leila Troland
Giglio, Alessandra
Green, Marion
Grimard, E.
Haggard, Pauline
Lakes, Helen
LaScase, de Jean
Le Rae, Virginia
Lewis, Nana
Luckey, Ann
McArden, Joy
Marion, Paolo
Marbini, Armand
Mola, Corradina
Muller, Edmund
Nouneberg, Louta
Ostberg, C. G.
Perella, Harry
Razlog, Anton
Sakoutas, Vitaly
Scott, Dr. Glendale
Shaviteh, Vladimir
Shull, Mark
Sorelle, Eloise
Surani, Anna
Sutton, Ezilda
Tauritz, Frank
Tell, Sylvia
Tello, Afelia
Turner, Ann
Vantine, Emmaletta
Viola, Renzo
Williams, Stacey
Wollner, Mark
Zakharoff, Borris
Zoellner, Wotan

Youngstown Orchestra Has 2 Leaders

YOUNGSTOWN, O.—The Youngstown Symphony Orchestra was organized in 1926 as the Youngstown Little Symphony by the present conductors, Michael and Carmine Ficocelli, then pupils of Alberto Reardon. The first public performance was in 1929.

Subsequent to that date several concerts were given, including the free concert at Stambough Auditorium in Nov., 1934, in cooperation with the Monday Musical Active Division.

The Junior Chamber of Commerce then assumed the active sponsorship of the orchestra, which became known as the Youngstown Symphony Society. Five complete series of concerts have been given at Stambaugh Auditorium, which seats 2,570, this season being the sixth.

Following the successful appearance of Helen Ware as violin soloist on Jan. 11, 1937, the Society engaged soloists of national reputation for each succeeding season. During this season, among the artists to be heard will be Moriz Rosenthal, Helen Jepson and Albert Spalding.

There will be seven concerts in the regular course, two extra, and two or three Pops, beginning in October and extending to May. Summer Pop concerts are also given at Idora Park, seating 3,500. The orchestra, seventy-five professional and student players, is supported solely through the ticket sale, subscriptions, sustaining memberships and contributions from patrons.

Two new works will be presented: Czechia, an overture by Otto Mraczek, and Threnody, by Paul Creston, American composer.

Lectures and Recitals Featured at Curtis Institute

PHILADELPHIA.—Marcel Dupré, organist, opened the series of concerts and lectures at Curtis Institute. At a recent assembly Dr. Carleton Sprague Smith gave the first of two lectures on American music of the seventeenth and eighteenth centuries. Dr. Smith was also heard on Nov. 7.

Lea Luboshutz, violinist and Edith Evans Braun pianist, gave a sonata recital on Nov. 10; and on Nov. 21 and Nov. 28 Hans David lectured on Bach. Zadel Skolovsky, a graduate pianist, offered a recital on Nov. 29. The usual series of radio concerts by the Curtis String Quartet; Frederick Vogelge sang, violinist; Jorge Bolet, pianist; Nathan Stutch, cellist; Hilda Morse, soprano; Robert Cornaman, pianist; Veda Reynolds, violinist; John Simms, pianist; and the Curtis Symphony Orchestra, directed by Fritz Reiner, have also been presented.

Elmore in Lecture-Recital At U. of P.

PHILADELPHIA,—Robert Elmore opened the series of lecture-recitals by members of the music faculty of the School of Fine Arts, University of Pennsylvania. He presented works of Bach, including three chorale-preludes and the second concerto in A minor. Guy Marriner gave a piano recital on How Music Grew, on Dec. 13. R. N.

Saminsky Works in First Hearing Honor Gilman's Memory

LAZARE SAMINSKY

A program of compositions by Lazare Saminsky, was presented as a memorial to the late Lawrence Gilman and Dr. H. G. Enelow, by the composer and a group of assisting artists in Carnegie Chamber Music Hall on Nov. 28.

A feature was the first hearing of Eon Hours, a "concerto" based on four poems from the Eddas, Charles d'Orléans, Edgar Allan Poe and American Indian lyrics, and scored for four voices and small ensemble. This collection of poems offered opportunity for some interesting varieties of color to depict in turn Ice Hour, Green Hour, Ashen Hour and Golden Corn Hour, with use of the *Sprechstimme* and original instrumental effects. Those participating included Estelle Hoffman, soprano; Rita Sebastian, alto; Lucien Rutman, tenor; Cliff Harvuot, baritone; Vivian Fine, piano; Alix Young Maruchess, viola; Dorothy Blaha, clarinet, and Sam Labutowsky, percussion.

Particularly interesting was the section entitled Green Hour, in which a pastorale suggestion was conveyed by the clear timbres of the instruments employed. The Ashen-Hour interestingly used somewhat macabre harmonies.

New works by the same composer also included three numbers from his Verlaine cycle, sung by Helen Lanier, Edna Shappard accompanying; a Bokhara chant arranged for violin and played by Paul Stassevitch, with Olga de Stroumillo at the piano; and Flocks of the Forest, an engaging pastoral setting of verses by Robinson Jeffers, scored for voice, viola, piano and bells, in which the performers were Miss Sebastian, Miss Maruchess, Miss Fine and Mr. Labutowsky. The contralto also offered striking interpretations of four songs, Orovela, Mary Stuart's Farewell (one of the high points of the evening), Requiem and Litany.

Harrison Potter played ably a series of piano works, including Vision, Fairy Tale (premiere), Dirge and Etude. The concert opened with two beautiful chorales adapted from ancient chants and sung by the vocal quartet, accompanied by the composer, who with the various artists enjoyed warm applause throughout the evening. R. K.

Marriner Opens Series At Franklin Institute

PHILADELPHIA, PA.—Guy Marriner, associate director in charge of music, and lecturer at the University of Pennsylvania, has inaugurated his sixth season of lecture-recitals at Franklin Institute. The series of thirteen programs will continue until April 28. At one recital the Philadelphia Trio assisted while on Nov. 26 Mr. Marriner was assisted by Paula Van Valkenburgh. A feature of the series is the display, in the Museum, of the Mary Drexel Collection of instruments gathered by the donor during trips to far corners of the world.

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onegin, Susanne Fisher, Ria Ginster, Julius Huehn.
Hotel Ansonia, New York SUsquehanna 7-3300

GEORG BERTRAM
PIANIST
Outstanding Pedagogue, Now in New York.
Teacher of Ruth Slenczynski, Stefan Kovacs, Henry Jackson. 418 Central Park West, N. Y. C.

MARSHALL BRYANT
TEACHER OF SINGING
120 West 70th Street New York
Telephone: ENdicott 2-2951

ALFRED BOYCE
TEACHER OF SINGING—COACH
135 West 56th St., New York City
Telephone CIrcle 7-5657

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio: 171 W. 71st St., N. Y. TRafalgar 7-0553
20th Year Soloist Marble Collegiate Church

GEORGE H. PICKERING
TEACHER OF SINGING
Director: Emma Willard Conservatory, Troy, N. Y.
Studio—69 East 91st Street, New York
Telephone: ATwater 9-7865

BURNHAM-WRAGG
PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th St., New York
Telephone: ENdicott 2-9527

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
4 East 64th St., New York City
Telephone REgent 7-0136

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. MOnument 2-6797

LEO BRAUN
VOICE-REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

CECIL ARDEN
MEZZO-SOPRANO
formerly of
METROPOLITAN OPERA ASSOCIATION
54 West 68th St., N. Y. C. TRafalgar 7-6894

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
Member of
American Academy of Teachers of Singing and New York Singing Teachers' Association
171 W. 71st St., N. Y. C. Tel.: SU. 7-1152

STUART ROSS
ACCOMPANIST—COACH
135 West 58th St., N. Y. CIrcle 6-8067
Appearing this season with Kathryn Meisle, Grete Stueckgold, Charles Kullmann

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 84 Riverside Dr.
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

ALICE GARRIGUE MOTT
ART OF SINGING
355 Riverside Drive (at 108th St.) New York
Telephone: ACademy 2-6274

MILLO PICCO
TEACHER OF SINGING
Baritone Metropolitan Opera Company
Royal Academy, St. Cecile, Rome
Hotel Dauphin, B'way at 67th St., N. Y. TR. 7-2200

JULIA LARSEN MUNRO
VIOLINIST — TEACHER
Available for Concert and Recital
450 Riverside Dr., N. Y. C. MOnument 2-0134

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

ERNESTO BERÚMEN
CONCERT PIANIST and TEACHER
1100 Park Ave. (cor. 89th St.) New York
ATwater 9-7470

JOSEPHINE SWENEY
ACCOMPANIST—COACH—TEACHER
Organist and Choir Director
Washington Heights Methodist Church, N. Y. C.
Telephone: AUdubon 3-0160

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral).

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

KATHERINE RUTH HEYMAN
Classes and Private Lessons in
FUNDAMENTAL PIANO TECHNIC
Studio: 26 Perry St. (Seventh Ave. & Waverly Place) New York City

HANNA BROCKS
CONCERT SOPRANO—VOICE TEACHER
Private and Group Lessons, Also for Children
Tone Building a Specialty.
Studio: 257 West 86th St., New York City
Phone: SUsquehanna 7-6625

BRUNO HUHN
Voice Lessons, Coaching for Song & Speech, Choral Conducting. Recitals of his own compositions.
205 West 57th St. N. Y. C. Tel. CIrcle 7-5420

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School.
Great Barrington Mass.
Studios: 607-608 Carnegie Hall, New York

FLEEDA ALBERTI-SPETH
TEACHER OF SINGING
148 West 72nd Street, New York
Telephone ENdicott 2-5449

EDWARD HARRIS
VOICE COACH
Concert and Radio Repertory for Singers
Studio: 25 Park Avenue, New York
Phone: LExington 2-5274

N. Y. COLLEGE OF MUSIC
Carl Hein, Director Chartered 1878
Oldest Music School in New York City
Authorized by law to confer diplomas and degree Doctor of Music. All branches for teachers and artists. 114-116 East 85th Street

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch, singing leading roles in the Bayreuth and Salzburg Festivals, 1937.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

ACCOMPANISTS

ALICE WIGHTMAN
COACH — ACCOMPANIST
Studio: Metropolitan Opera House Bldg., N. Y. C.

CELLO

BERNARD PARRONCHI
CELLIST
Suite 702, 119 West 57th St., New York City

CHAMBER MUSIC

CINCINNATI STRING QUARTET
Distinctive Programs of Classic
and Contemporary Music
Leo Brand and Ernest Pack, violins
Herman Goehlich, viola; Arthur Bowen, cello
Secretary: 2316 Burnet Ave., Cincinnati, Ohio

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

COACHING (VOICE)

SOLON ALBERTI
TEACHER OF SINGING — ACCOMPANIST
Coaching in
Recital—Oratorio—Opera—Radio—Repertoire
Hotel Ansonia, 2107 B'way, N.Y.C., SU. 7-3300

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
171 W. 71st St. New York TRafalgar 7-6451

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

Hans HATSCHEK
COACH-ACCOMPANIST
FORMERLY VIENNA CONSERVATORY
43 West 68th St., N. Y. C. SUs. 7-9374

RICHARDSON IRWIN
TEACHER OF SUCCESSFUL SINGERS
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

HARRY JOMPULSKY
TEACHER OF SINGING
222 West 77th St., N. Y., TRafalgar 7-7243

Margaret Ellen MacConachie
Teacher of Voice
The Boguslawski College of Music
323 South Wabash Ave. Chicago, Ill.

EDYTHE J. MAGEE
VOICE—COACH
Metropolitan Opera House Studio, New York City

MARIA MARCA
The only pupil of the world famous
MME. EMMY DESTINN
Has Opened Vocal Studios at
353 W. 85th St., New York. SUsquehanna 7-9683

SAMUEL MARGOLIS VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

JOHN W. NICHOLS
Tenor and Vocal Instructor
Studio, Steinway Hall, by appointment.
530 Riverside Drive, N. Y. C. MO. 2-2632

THREE FREE COURSES in
Trinity Principle Pedagogy (Perfect).
Musicianship (Elementary and Advanced).
Piano Playing. (New and Different).
Sight Singing.
EFFA ELLIS PERFIELD
103 E. 86th St. (at Park Ave.) N. Y. C.

James Quillian
COACH — ACCOMPANIST
200 West 55th St., N. Y. C. Circle 7-2000

COURTY ROSSI - DIEHL
TEACHER OF SINGING—COMPOSER
Metropolitan Opera House Studios, New York
152 Hawthorne Ave. Glen Ridge, N. J.

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

VITTORIO TREVISAN
All BRANCHES OF SINGING
AND ACTING FOR OPERA
520 Fine Arts Building, Chicago, Ill.

VITTORIO TRUCCO
ASST. CONDUCTOR METROPOLITAN
OPERA CO.
COACH—ACCOMPANIST
2025 Broadway, N. Y. C. SU. 7-6812

COMPOSERS

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club
353 West 57th St., New York, N. Y.

GARDNER READ
COMPOSER-CONDUCTOR
1824 Hinman Avenue Evanston, Ill.
Phone: University 0605

ELMO RUSS
COMPOSER
Room 1902, 580 Fifth Avenue, New York

PROF. GRETE
SCHÖNWALD
TEACHER OF VOICE
215 West 75th St., New York TRa. 7-4085

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

CONDUCTORS

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
433 Franklin Street, Buffalo, New York

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building Chicago, Ill.

FRANCIS
BUEBENDORF
Conductor and Composer
LIEDERKRANZ SYMPHONY ORCHESTRA
265 E. 236th St., N. Y. C. Tel. FAir. 4-1084

JOHN WARREN ERB
CONDUCTOR—COACH
Department of Music Education New York
University—Lafayette College
Private address: 43 Fifth Ave., New York City

Arthur FIEDLER
CONDUCTOR
BOSTON SYMPHONY POPS CONCERTS
Address Symphony Hall, Boston, Mass.

RUSSELL GERHART
CONDUCTOR
ALTOONA CIVIC and HAGERSTOWN
SYMPHONIES
1104 Eleventh St., Altoona, Pa.

HANS HORWITZ
CONDUCTOR—PIANIST—COACH
Studio: 19 West 69th St., N. Y. C. EN. 2-0280

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St., New York City

DR. OTTO JANOWITZ
Assistant Conductor of Vienna State Opera
Coach—Accompanist
Mgt.: Albert Morini, 119 West 57th St., N. Y. C.
Per. Add.: 10 W. 70th St., N. Y. C. SU. 7-7557

Edwin McArthur
350 West 57th Street,
New York

EDWARD MELTZER
Conductor
Vienna, New York, Boston, Chicago Orchestras
"A highly inspired conductor."—Vienna Zeitung
CONCERTS, OPERA, MASTER SCHOOLS
Suite 701, 119 West 57th St., New York City

VALTER POOLE
CONDUCTOR
Detroit Federal Symphony
Detroit, Mich.

WM. SPADA
CONDUCTOR—COACH—ACCOMPANIST
Musical Director, New Jersey Opera Association
18 West 52nd St., New York PL. 3-9146

MISCHA VIOLIN
CONDUCTOR—COMPOSER—VIOLINIST
1525 N. Detroit Ave., Hollywood, Calif.

THELMA SPEAR SOPRANO
"A Poet in Song"
Athenaeum Concert Mgt.,
113 W. 57th St., New York

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $8.00 send the MUSICAL COURIER for one year and include the dictionary.

Name ....

Address ....

City ....

Canada, $4.00 Foreign, $4.50

CLUBS and SOCIETIES

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Bessie Covert, *National President*
2914 Pine Grove Avenue, Chicago, Ill.

PHI BETA
NATIONAL PROFESSIONAL FRATERNITY
of MUSIC and SPEECH
Central Office: 2030 Paris Ave., S.E.
Grand Rapids, Michigan

FLUTE

FRANCES
BLAISDELL
Flutist
Studio: 457 W. 57th St., N. Y. C. CO. 5-8450

HARP

Mildred DILLING
HARPIST
Mgt.: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 E. 52nd St., N. Y. Plaza 3-8717

MANAGERS (Chicago)

For Your CHICAGO RECITAL Consult
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

MANAGERS (Hollywood)

MATHILDE ERNESTINE
Directrice
BEAUX ARTS SALON CONCERTS
8625 Sunset Blvd., Hollywood, Calif.

ORGAN

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 1012 Park Ave., N. Y. C.

ROBERT ELMORE
CONCERT ORGANIST
"Recital Thrills Carnegie Hall Crowd"
—New York Journal
Richard Copley Mgt., 113 W. 57th St., N. Y. C.

PIETRO YON
CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N. Y. C.

PIANO

RICHARD BALDWIN
PIANIST and TEACHER
830 Park Ave. (76th St.) N. Y. C. BUt. 8-3281

Prof. HEDDA BALLON
Pianist — Harpsichordist — Accompanist
Teacher
22 Mount Pleasant St., Cambridge, Mass.
Telephone Kirkland 1445

AVIS BLIVEN CHARBONNEL
PIANIST
Suite 701, 119 West 57th Street, New York

ANN CHENEE
PIANIST
Suite 701, 119 West 57th St., New York City

KATE S. CHITTENDEN
PIANOFORTE, REPERTOIRE, APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

(Continued on page 49)

Havana Orchestra Season Launched

Freccia Assumes Philharmonic Baton—Castagna and Bolet Among Applauded Recitalists

HAVANA.—The Pro Arte Musical Society season was inaugurated auspiciously last month when Claudio Arrau, Chilean pianist made his second appearance in this city, playing again exclusively for members of the Association. The pianist did his best work in a Bach partita and Mozart Sonata, executed with clarity and good sense of proportion. The audience was demonstrative.

Jorge Bolet, Cuban pianist, was heard recently by members of the Sociedad de Conciertos. The technical facilities of Mr. Bolet as well as his tone quality were admired by an enthusiastic audience.

Castagna Feted in Recital

Members of Pro Arte Musical Society had the privilege of hearing Bruna Castagna, leading contralto of the Metropolitan Opera Association in two recitals. Every seat in the Auditorium of the Society was occupied. Arias from Carmen, Italiana in Algeri, La Favorita, Il Trovatore, Ballo in Maschera, and Don Carlos, and old and modern songs by Italian, French and American composers were performed. Miss Castagna charmed her hearers with the beauty of her splendid voice. She was much applauded, and there were many extras.

Carmelina Santana Reyes, soprano, gave a recital at the Principal de la Comedia Theatre, including Ten Popular Spanish Songs by Joaquin Nin, in which this Cuban pianist and composer gave her admirable support at the piano. Anita León was the accompanist.

Freccia Assumes Baton

Massimo Freccia made his first appearance as resident conductor of the Philharmonic Orchestra of Havana, which began its sixteenth season at the Auditorium. The program listed Rossini's overture to La Scala di Seta; Beethoven's Fifth Symphony; Albeniz' Evocation and Triana; Wagner's Good Friday Spell from Parsifal and Die Meistersinger prelude. The Italian conductor had already demonstrated his gifts as batonist when he was guest conductor last year. All the items were played with care and received with warmth by a large audience.

The new Musical Society Hubert de Blanck gave its first concerto at the Sala Espadero with an interesting program in which Dulce María Blanco de Cárdenas, Cuban soprano, and Alexandre Prilutchi, Rumanian violinist, were heard. Lizzie Morales de Batet and Natalia Torroella were accompanists.

H. de B.

MARCEL HUBERT,
French cellist, opened his Fall tour in Bridgeton, N. J. He will appear in Pennsylvania, Indiana, Idaho, Kentucky and the Carolinas and played Lalo's concerto on Nov. 27 with the Sioux City Orchestra. On Feb. 12 he gives a joint recital in Montreal with his sister, Yvonne Hubert, pianist, for the Red Cross.

Junior Programs Series

Two complete companies, to present opera, ballet, drama and concerts, have been sent out this season by Junior Programs, Inc., of New York. Contracts for 365 performances were received before the season started, an increase of twenty-five per cent over last season. The total is expected to increase further according to Mrs. Dorothy L. McFadden, founder-director, who said audiences of young people and children last year totalled half a million.

The first company to leave was the Junior Programs Ballet Company, headed by Edwin Strawbridge and featuring Virginia Miller as prima ballerina, Martha Pickens, narrator and Robert Paddock as stage manager. Their tour includes Kent, O., Highland Park, Ill., Gary, Ind., Columbus, O., Richmond, Ind., Grosse Pointe, Mich., and through other communities in Indiana, Iowa and Texas and then to the Pacific Coast for engagements in California, Oregon, Washington. Returning they will finish the first half of the season during Christmas Week in Baltimore. A spring tour also is contemplated, with more than 100 performances in twenty-eight weeks.

The Junior Programs Opera Company, booked for 109 engagements, many with double performances, has a thirty-week season through May. The tour extends from Augusta, Me., through the New England and Eastern states to the South Tosca, Andrea Chenier, Cavalleria Rusticulminating this month with two weeks in Florida. Featured singers are Cecile Sherman and Marion Selee, Alma Milstead, Howard Laramy, Mary Bell and Patrick Henry.

Saul Lancourt is general manager of Junior Programs, Inc.

Roerich Academy of Arts Organizes Class in Opera

The Roerich Academy of Arts has organized an opera class under Victor Andoga, formerly for three years stage director of the Philadelphia Academy of Vocal Arts.

Mr. Andoga began his career in Italy, making his debut in Florence with John MacCormack. He pursued his singing and operatic career until 1912 when he became one of the organizers and a stage director of the theatre of the musical drama in Petrograd, now Leningrad.

Later Mr. Andoga brought his ideas to Spain, Portugal, and Italy. In 1922, he was called to La Scala in Milan to stage Boris Godounoff under Toscanini. Following this he went to Turin, Rome, Barcelona, Lisbon, Bordeaux, and other important European musical centers. Later, making America his home, he staged Les Noces, by Stravinsky under Leopold Stokowski in the Metropolitan Opera House. He has coached many prominent artists, among whom were Edward Johnson, Gladys Swarthout, Ezio Pinza, Ina Bourskaya and Mary McCormic.

I See That

Hans Horwitz, pianist and conductor, is presenting a series of six lectures on symphonic music at the New York home of Mrs. Morris Loeb, on Monday afternoons.

* * *

Julia Munro, violinist, appeared at a musicale at the Ash Conservatory, Brooklyn. Her numbers included variations on a Theme of Corelli, arranged by Tartini-Kreisler, Franko's arrangement of the Hymn to the Sun by Rimsky-Korsakoff and shorter pieces.

* * *

Pierre Henrotte, formerly concertmaster of the Metropolitan Opera Orchestra, has been appointed professor of violin and conductor of orchestras at Ithaca College, N. Y. Recently Mr. Henrotte conducted the All-State High School Orchestra Festival in Wheeling, W. Va.

* * *

Henry Jackson, pianist, was heard at the New York College of Music, in recital, recently. Dr. William Kraft has begun a course in music appreciation. An opera group also meets there.

* * *

Peter Melnikoff, Russian pianist, graduate of conservatories in Saratov and Riga, gave a recital at Washington Irving H. S., New York.

* * *

Josef Wagner, pianist-composer, has been re-engaged by the New Friends of Music for a concert early next year. He appeared with Cecil Leeson, saxophonist, in concerts in Ohio recently.

* * *

Dr. Clarence Dickinson programmed six members of the Wesley family in a special musical service at Union Theological Seminary, New York.

* * *

Georges Miquelle, cellist, and Mischa Kottler, pianist, appeared in the Artists Series of the Tuesday Musicale of Detroit, in a sonata recital.

* * *

The National Opera Club at its November meeting in the Waldorf-Astoria Hotel, New York, heard music of Scandinavian composers presented by Berenice Allaire, Asta Tharaldsen, Carina Orasto, sopranos; Hugh Sorensen, baritone, and Valdene Condé, pianist.

* * *

Rudolph Ganz, pianist, and Ilza Niemack, violinist, presented a sonata recital recently at Iowa State College, Ames, Ia. Works of Beethoven, Franck and John Alden Carpenter were presented.

* * *

Giuseppe Balestrieri has gone under the management of Vera Bull Hull.

* * *

Elisabeth Schumann, soprano, made her first appearance at Princeton University on Dec. 8.

* * *

Frederic Baer, baritone, was a soloist in Brahms' Requiem at St. George's P. E. Church, New York, recently.

* * *

The Budapest String Quartet opened their Eastern tour following twenty concerts in the West.

* * *

Dolores Roya, soprano, former pupil of Yeatman Griffith and who coached with Coenraad V. Bos, was heard at a recent meeting of the Professional Woman's League (Edith M. Bridge, president) in the Little Theatre, New York. Miss Roya has appeared in concert in Germany and Holland.

* * *

Lois Bannerman, harpist and Lorna Wren, flutist, were soloists in Mozart's concerto for these instruments at the Youth Concert of the Nassau Philharmonic Society, Porter Smith, conductor, in the auditorium of Hofstra College, Hempstead, L. I., recently.

* * *

Mildred Dilling, harpist, gave a recital for the American Woman's Club, New York, sponsored by the American Woman's Association. She recently returned from a tour abroad.

* * *

William J. Falk, vocal teacher and coach has begun a series of Wagner lecture-recitals at his New York studio. Assisting him were Ethel Harrison Falk, soprano, and Rita Sebastian, contralto, in selections from Lohengrin.

* * *

William Van den Andel, pianist, appeared in solo items at the Washington Heights Town Club, performing works by Mozart, Brahms and Chopin.

* * *

Rachelle Shubow, pianist, gave a lecture-recital on classical and American composers before the Men's Club of Congregation B'nai Jeshurim, New York.

* * *

Helen Van Loon, soprano, made her first Ohio appearance on Dec. 9 and 10 when she was heard in Messiah at Granville. In January she sings in Altoona, Pa., with the Civic Symphony Orchestra, and later in New Haven, Conn.

* * *

Rene Le Roy, French flutist, has informed his manager, Annie Friedberg, that he will not be called for war service and will fulfill engagements in this country starting next month.

* * *

Erna Rubinstein, Hungarian violinist, has inaugurated another American tour. On Nov. 21 she was soloist with the El Paso Symphony Orchestra and then left for engagements on the Pacific Coast.

* * *

Bruna Castagna, Metropolitan Opera contralto, who appeared recently in Westerly, R. I., and Portland, Me., goes to New Bedford, Mass., on April 30 for a concert following the Metropolitan season.

* * *

Richard Crooks, Metropolitan Opera tenor, has added a recital on Feb. 21 at Daytona Beach, Fla., to his Southern engagements. On Jan. 23, en route to Michigan, Wisconsin and Indiana appearances, he gives a concert in Buffalo, N. Y.

* * *

Dorothy Crawford's transcontinental tour of the United States and Canada takes her to many states and provinces. On Feb. 5 she appears in Fergus Falls, Minn., and on Feb. 12 in Elkhart, Ind.

* * *

Carmela Ponselle has incorporated the subject of television in her course of study at her school for opera and radio. Miss Ponselle will be heard this season in concert under the management of Josephine Vila, Inc.

* * *

Elizabeth Wysor, contralto, who tours the South next month, has added Rocky Mount, N. C., on Jan. 17 to her dates.

* * *

Ezra Rachlin, pianist, opened his December engagements on the third, when he appeared at the Pabst Theatre under the auspices of the Society of Milwaukee Pianists.

* * *

Ernest McChesney, Chicago City Opera tenor, includes a recital on Jan. 24 in Charleroi, Pa., in his engagements next month. On Feb. 1, during a Southern tour, he sings in Alexandria, La.

STELL ANDERSEN
PIANIST
CONCERT MGT.: ALBERT MORINI
119 West 57th Street, New York City

BIRMINGHAM
Apollo Boys Choir
COLEMAN COOPER, Founder-Director
Concert Management Vera Bull Hull
101 West 55th Street New York City

Giuseppe BALESTRIERI
TENOR—Opera, Concert Radio
Concert Management: Vera Bull Hull
101 West 55th St., New York City

BALI AND JAVA DANCERS with DEVI DJA
30 DANCERS and NATIVE MUSICIANS
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

BALLETS JOOSS
NEW REPERTORY — COMPANY OF 30
IN AMERICA, JANUARY TO MARCH, 1940
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

ZLATKO BALOKOVIĆ
VIOLINIST
May Johnson, Personal Representative
805 Orchestra Building, Chicago, Ill.

SIMON BARER
SENSATIONAL RUSSIAN PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

JOSEPH BENTONELLI
TENOR
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York

FRANK BISHOP
PIANIST
Management: Annie Friedberg
250 West 57th St., New York

RICHARD BONELLI
BARITONE, METROPOLITAN AND
SAN FRANCISCO OPERA COMPANIES
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

GUILA BUSTABO
BRILLIANT YOUNG VIOLINIST
Management: NBC Artists Service
RCA Building New York, N. Y.

EUGENIA BUXTON
AMERICAN PIANIST
Richard Copley Concert Management
113 West 57th Street, New York

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N. J. 160 W.73rd St., N. Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-6700

ROBERT CASADESUS
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood, Calif. GL.9988

D. C. DOUNIS
VIOLIN MASTER WORKS

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

MISCHA ELMAN
VIOLINIST
Management: HAENSEL & JONES
113 West 57th Street New York

Embree Concert Service, Inc.
100 West 58th Street
New York City

FRANCIS FINDLAY
CONDUCTOR
Room 703, 119 West 57th St., New York, N. Y.

Montreal Schedules Notable Activities

(Continued from page 4)

WILFRED PELLETIER,
conductor of Les Concerts Symphoniques, Montreal, and of the annual Spring Festival in that city.

and Charles O'Connell as artistic directors, and a prominent list of Montreal patrons, is entirely supported by private contributions.

Montreal Orchestra Schedule

This season, the Montreal Orchestra is ten years old, the first organization of its kind to succeed for ten consecutive years in 300-year old Montreal. Again under the direction of Douglas Clarke, the orchestra gave the first of the ten concerts scheduled, on Nov. 5. The concerts, which will conclude on March 17, will be given at fortnightly intervals, with a break-off for the Christmas holidays, at His Majesty's Theatre, seating 1,584.

There will be nine soloists participating in the series, while the last concert will by request contain only purely orchestral numbers. Among the soloists performing are: Georges Enesco, Percy Grainger, William Primrose, Nicolai Medtner, composer and pianist, who will be heard in his own Second Piano Concerto; Charles Naegele, Orrea Pernel and Eugenia Buxton.

The musical novelties of the season will be: the Turina Sinfonia Rapsodica for piano and orchestra, a Canadian premiere; Dohnanyi's Variations on a Nursery Rhyme, the Elgar Violin Concerto, and William Walton's Viola Concerto, all first times for Montreal. The Concerto in C minor by Beethoven and the Mozart Violin Concerto, No. 7 are two other concertos that will be performed.

Canadian Groups Open Winter Musical Activity

Saskatoon Conservatory Club to Present Leading Artists

SASKATOON, CAN.—So far the war has had little or no effect on the music activities in Saskatchewan. Large classes and a heavily booked season in both Regina and Saskatoon augur well for the winter months. The Saskatoon Symphony, Arthur Collingwood, conductor, and the Regina Symphony, Knight Wilson, conductor, are scheduled for the usual number of concerts. Recital series in both cities are promised a large patronage.

Artists to appear here under the Conservatory Club include the Hart House String Quartet, Alexander Kipnis, bass; Muriel Dickson, soprano, and Mary Munn, pianist. Reginald Bedford, pianist, is to give three recitals in Regina under the University of Saskatchewan auspices.

Helen Hines gave a piano recital at Regina Conservatory, playing a Bach capriccio, Beethoven's sonata, op. 27, No. 1, 12 Chopin preludes and valse, op. 42, a Medtner Fairy Tale, Mouvements Perpetuel by Poulenc and De Falla's Ritual Fire Dance.

The Registered Music Teachers' Association opened its season with a musicale, Thurza Strong Mitchell, pianist of Prince Albert, being the soloist. Dean Arthur Collingwood told of his experiences in returning from Europe in September. Lyell Gustin, chairman of the convention of the Canadian Federation of Music Teachers' Associations, gave a report of its conference held here in July.

ALLARD DE RIDDER,
conductor of the Vancouver Symphony Orchestra.

Vancouver Has One of Best Orchestras in Canada

VANCOUVER, B. C.—When the Vancouver Symphony was revived in 1930, Allard de Ridder became its conductor. The orchestra, sixty-five professional musicians, was first founded in 1919. It is now rated among the best symphonic bodies in Canada.

The seven concerts of the season, which began on Oct. 8, and conclude on March 17, are given at the Orpheum Theatre, seating 3,000. In addition to this there are five outdoor Summer concerts.

The orchestra, J. K. Matheson, business manager, is helped towards its maintainance with private contributions. It also gives a weekly broadcast during the winter season over the C. B. C. network. The Vaughan Williams Fantasia, and Elgar's Wand to Youth are among the compositions to be heard.

Schumann-Heink Gifts Shown by Smithsonian Institute

WASHINGTON, D. C.—Awards and honors bestowed on the late Ernestine Schumann-Heink and recently received through bequest by the Smithsonian Institution, have been placed on exhibition at the National Museum. They include the Distinguished Service Medal and gifts from veterans of plaques, scrolls and medals as well as awards from royalty and municipalities bestowed for her activity during and after the World War. The contralto in 1928 deeded her $230,000 estate at San Diego, Calif., to disabled veterans.

EDITHA FLEISCHER
LYRIC SOPRANO
Exclusive Management: Annie Friedberg,
250 West 57th St., New York

FRANK FOREST
TENOR
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

DUSOLINA GIANNINI
SOPRANO METROPOLITAN OPERA
Management NBC Artists Service
RCA Building, New York, N. Y.

HERTHA GLATZ
CONTRALTO—San Francisco Opera Co.
Mgt.: NBC Artists Service, RCA Bldg., N.Y.C.
Victor Records

SASCHA GORODNITZKI
PIANIST
Embree Concert Service, Inc.
100 West 58th St., New York City

PERCY GRAINGER
Pianist Manager: ANTONIA MORSE
9 Cromwell Place White Plains, N. Y.

EDOUARD GROBÉ
AMERICAN TENOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

ROLAND GUNDRY
BOY VIOLINIST
Acclaimed by New York and European critics.
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

STEPHAN HERO
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

ERNST HOFFMANN
CONDUCTOR
HOUSTON SYMPHONY ORCHESTRA

JOSEF HOFMANN
PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York City

MARCEL **HUBERT**
'Cellist
"An Artist of the Very First Order"
—New York World-Telegram
Mgt: Haensel & Jones, 113 W. 57th St., N. Y. C.

Indianapolis Symphony Orchestra
FABIEN SEVITZKY, Conductor

ISH-TI-OPI
AMERICAN INDIAN BARITONE
Personal Representative: Josephine Vila, Inc.
119 West 57th Street, New York

The Juilliard School of Music
130 Claremont Avenue New York City

ALEXANDER **KELBERINE**
RUSSIAN PIANIST
Management: NBC Artists Service
RCA Bldg., 30 Rockefeller Plaza, N. Y. C.

JESSIE KING
CONTRALTO
Address:
Suite 706, 119 West 57th St., New York

FELIX KNIGHT
TENOR
OPERA—CONCERT—RADIO
Mgt. NBC Artists Service—RCA Bldg., N. Y. C.

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

EYVIND LAHOLM
TENOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

MARJORIE LAWRENCE
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Mgt.: NBC Artists Service, RCA Bldg., New York

ARTHUR Le BLANC
Canada's Foremost Violinist
Season 1939-40 Now Booking
Suite 701, 119 West 57th St., New York, N. Y.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Mgt.: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York City

RAY LEV AMERICAN PIANIST
Management: ALEXANDER MEROVITCH
19 West 69th Street New York City

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone CIrcle 7-1787

ELEN LONGONE
LEADING SOPRANO
CHICAGO CITY OPERA
Management: NBC Artists Service
RCA Bldg., New York—George Engles, Director

MARK LOVE
BASS — BARITONE
825 Orchestra Building, Chicago, Ill.

EARL MAIMAN
PIANIST
Management: Albert Morini
119 W. 57th St., New York
252 Faubourg St. Honoré, Paris

NICOLAI MALKO
CONDUCTOR
Mgt.: Arthur Judson, Steinway Hall, N. Y.

The
Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC Artists Service
RCA Building New York

MELCHIOR
Mgt.: NBC Artists Service,
RCA Bldg., New York, N. Y.

LUCY MONROE
AMERICAN LYRIC SOPRANO
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

CONCERT MANAGEMENT
ALBERT MORINI
119 W. 57th St. N. Y. C. 252 Faubourg St. Honoré Paris, France

PAUL MUSIKONSKY
VIOLINIST
DIRECTION—JOSEPH OSBORNE
Hotel Ansonia, New York City

National Symphony Orchestra
HANS KINDLER, *Conductor*
Washington, D. C.

New York Philharmonic-Symphony
—— String Quartet ——
Mgt. Alexander Merovitch, 19 W. 69th St., N. Y.

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

PADEREWSKI
Management: NBC ARTISTS SERVICE
RCA Building, New York City

VIRGINIA PEMBERTON
CHICAGO CITY OPERA
Season 1939-1940

Buy From Your Local Dealer

RALPH LEOPOLD, pianist, will play the Grieg concerto in Philadelphia on December 16 with the York Road Orchestra. Last season Mr. Leopold gave a series of five recitals in Pelham, N. Y., on The Ring operas, with an extra one devoted to Parsifal. He was so well received that on November 9 he gave a recital in Pelham with explanatory remarks on Tristan. The program included the Prelude, Introduction and Opening Scene from Act 2, the Love Duet, and Bragäne's Warning from Act 2, as well as the Liebestod. Mr. Leopold played all of the motifs as he told the story.

Kansas City Orchestra Has Subscription Gain

Krueger to Lead American Music—Kansas University Announces Artists' Series

KANSAS CITY, Mo.—The Philharmonic Orchestra in its seventh season reports great gains in ticket sales. A month ahead of last year, the subscriptions for 11 pairs amounted to $60,776.50. Karl Krueger, conductor, announces the programming of many works by American composers this season.

Harold Van Duzee, tenor and director of the Kansas City Conservatory, Wiktor Labunski, pianist and Conservatory instructor, and Gayle Giles Lovesee, accompanist, presented a highly contrasted program lately at the Kansas City Art Institute. Schumann, Chopin and Scarlatti works comprised Mr. Labunski's quota, while Mr. Van Duzee contributed Strauss, Fourdrain, Février, Poldowski, Hageman, Rachmaninoff, Gretchaninoff and Kernochan songs.

Emma Jo Swaney and Della Willson, duo-pianists, who gave a program at the New York Fair this summer, repeated selections by Brahms, Edward Burlingame Hill, Debussy and Infante for the Kansas City Musical Club's opening assembly, recently. Other arresting items were Rubinstein, Campana and Manna-Zucca duets sung by Mrs. Ted O'Sullivan and Mrs. Conrad Coulter; Hasselmans and Renie harp selections by Mrs. Robert E. Menees. Mason, Griffes and Klemm songs projected by Mrs. Fred Sperry and the first movement of Mendelssohn's Trio in D Minor with protagonists, Dorothy Kimmel Rendina, violinist; Gladys Gwynne Combs, pianist, and William D. Rubertis, cellist (of the Philharmonic). Mrs. Spencer A. Gard is president of the Kansas City Musical Club.

A cantata, In the Night Jesus Was Betrayed, was sung lately by the chancel and chapel choirs of the Linwood Methodist Church. J. Max Kruwel, organist and director of the church music, wrote the work and the presentation honored his late father, the Rev. John D. Kruwel.

Other Musical Activities

Sol Bobrov, violinist of the Philharmonic, and conductor of the summer Municipal Orchestra, has been engaged to conduct the Kansas City Conservatory's student orchestra, replacing Forrest Schulz, who is taking a year's leave of absence.

Harold Newton, violist of the Philharmonic, continues as conductor of the Kansas City University Orchestra.

The Thaviu String Quartet, directed by Samuel Thaviu, concertmaster and assistant conductor of the Philharmonic, will continue the chamber music series (fourth season) at the Kansas City University.

Kansas University Notes

George M. Dagitt, pianist and Olga Eitner, violinist have been added to the teaching staff at Kansas University, Lawrence.

The concert series of Kansas University is as follows:

Nov. 6, Marcel Dupré, organist; Nov. 20, the Eva Jessye Negro Choir; Dec. 6, Zino Francescatti, violinist; Feb. 19, the Kansas City Philharmonic Orchestra; March 4, Walter Gieseking, pianist; April 29, Lawrence Tibbett, baritone; April 30, Paul Musikonsky, violinist.

Extra attractions are Devi Dja and her Bali and Java Dancers, Nov. 22, and the San Francisco Opera Ballet, Feb. 26.

Sorority Programs Featured

Sigma Alpha Iota ushered in the fourth season of William Rockhill Nelson Gallery musicales, recently. Mrs. Tyree G. Newbill, president of Tau Chapter, contributed Russian piano numbers; Mrs. Harry Wisehart, soprano, and Mrs. Ross Rheem, contralto, offered songs by American composers. Carl Douglass (of the Philharmonic) with Maurine Blundon and Lucinda Steele played Hermann's Capriccio for three violins.

Mu Phi Epsilon scholarship winners, Ruth Duncan, seventeen-year-old pianist; Maxine Martin, young contralto, and George Lovesee, tenor, were presented by Mu Delta Chapter in an attractive program at the residence of Mrs. E. C. Winters, here. Mrs. Spencer A. Gard and Mrs. Frederic Shaw contributed organ numbers.

The Kansas City Guild of Music and Allied Arts Teachers inaugurated their current series of recitals with a dramatic program, Oct. 9, under the supervision of Lenore Anthony. Nora La Mar Moss and her vocal ensemble and Russell Webber and his violin ensemble were features of the concert at Thomas A. Edison Hall.

Mrs. Opal Martin Larson, president of the Kansas City Music Teachers Association, was honor guest at the group's annual fall reception given at Hotel Brookside. Elizabeth Kenmuir, soprano; Ethel Kelley, pianist, and Edna May Fox reader, gave the program. C. C. B.

National Symphony Tours

WASHINGTON, D. C.—The National Symphony Orchestra, Dr. Hans Kindler, conductor, left for its Northern tour on Dec. 3 accompanied by a reporter and photographer from the Washington Post. Daily stories, along with "candid" camera shots, will be fed back to this city from the various cities visited by the orchestra during its entire tour. The idea originated with Alexander Jones, publisher of the Post, who met with no difficulty in "selling" the novel stunt to C. C. Cappel, manager of the orchestra. This Northern swing, first of three tours scheduled for this season, was to conclude with a concert on Dec. 14 at Binghamton, N. Y.

G. K.

RAISA-RIMINI
SCHOOL OF OPERA
Congress Hotel Chicago, Ill.

RETHBERG-PINZA
Available for Individual Appearances
or in Joint Concerts
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

Emily Roosevelt
SOPRANO
Concert Management Milton Bendiner
Steinway Hall, 113 West 57th St., New York

ALVIN RUDNITSKY
VIOLINIST
Embree Concert Service, Inc.
100 West 58th St., New York City

BIDU SAYAO
METROPOLITAN OPERA SOPRANO STAR
Concert Season 1939-40 Now Booking
Columbia Concerts Corp., 113 W. 57th St., N. Y.

RUDOLF SERKIN
PIANIST
Management: NBC Artists Service
RCA Building, New York City

SONIA SHARNOVA
CONTRALTO
CHICAGO CITY OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Gertrude Evans, National President

LEE SIMS
SCHOOL OF MUSIC
Harriet Crane, Director
916-919 Kimball Hall, Chicago, Ill.

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

STEELE—CLOVIS
Soprano—JOINT RECITALISTS—Tenor
Mgt. Albert Morini, 119 W. 57th St., N. Y. C.
252 Faubourg St. Honoré, Paris

ISAAC STERN
VIOLINIST
Management: NBC Artists Service
RCA Building, New York

ENID SZANTHO
CONTRALTO
Exclusive Management: Annie Friedberg
250 West 57th St., New York City

JEAN TENNYSON
SOPRANO
Exclusive Management: Willmore & Powers,
2 West 45th Street, New York City

HELEN TRAUBEL
AMERICAN SOPRANO
METROPOLITAN OPERA ASSOCIATION
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

ALICE TULLY
DRAMATIC SOPRANO
Personal Direction:
B. Mary Pingle, 200 West 57th St., New York

VIROVAI
NEW VIOLIN SENSATION
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

ARDELLE WARNER
CONTRALTO
Suite 703, 119 West 57th St., New York City

FLORENCE WESSELL
VOCAL STUDIOS
50 East 77th St., New York, Phone BU. 8-4381

RICARDO ZAPPONI
Opera-Concert Tenor—NOW TEACHING
Studio: 743 Fifth Avenue, New York City
Phone: PLaza 5-7460

EUROPEAN

AVRIL COLERIDGE - TAYLOR
Composer-Conductor
IN U. S. A., OCTOBER, 1939
44a London Road, London, N. W. 8

REBEKAH C. DODGE
Teacher of FRANCES CASSARD
Vocal Fundamentals and Song Interpretation
Via Paganini 24, Rome, Italy

Norina SEMINO
BRITISH CELLIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

PARRY JONES OPERATIC TENOR
OPERA — ORATORIO — RECITALS
185 Old Brompton Road London, S. W. 5

BROSA
VIOLINIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

VERA MOORE
PIANIST
Mgt. Ibbs & Tillett
124 Wigmore St.
London W. 1
A. & M. Dandelot
83 rue d'Amsterdam
Paris (VIII)

VERA BENENSON
PIANIST
Mgt.: Harold Holt, 3 Clifford St., London

GEORG von HARTEN
PIANIST
"His playing was a communication between minds." —*Times, London*
Ibbs & Tillett, 124 Wigmore St., London, W. 1

MAGDA TAGLIAFERO
PIANIST
Mgmt.: Bureau de Concerts M. de Valmalète,
45, rue La Boëtie, Paris
Cables: Valmaltav, Paris

PAUL MAKANOWITZKY
VIOLINIST IN AMERICA 1939
Management: Office Théatrale Européen
16, rue de Gramont, Paris

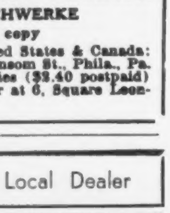
MARIE VALOIS
MEZZO-SOPRANO
For Information: Amato, Junior
16, rue de Monceau, Paris

IVOR NEWTON
ACCOMPANIST and COACH
July-December JOHN BROWNLEE tour,
Australia, New Zealand, Canada, United States
93 Cornwall Gardens, London, S. W. 7

VIEWS and INTERVIEWS
by IRVING SCHWERKE
$2.00 the copy
Sole Agents for the United States & Canada: Elkan-Vogel Co., 1716 Sansom St., Phila., Pa. Orders from other countries ($2.40 postpaid) can be sent to the author at 6, Square Leon-Guillot, Paris, France.

Buy From Your Local Dealer

MARGUERITE
ROESGEN-CHAMPION
Harpsichordist and Composer
Has composed Conte Bleu et Or for piano, four hands.
Price $1.10
For Sale: Elkan-Vogel Co., Inc.,
1716 Sansom St., Phila., Pa.,
The Gramophone Shop, Inc.,
18 E. 48th St., New York.



Geneva Wartime Music Centre

(Continued from page 6)

The piano soloist of the occasion was Arturo Benedetti - Michelangeli, nineteen-year-old Italian pianist (from Brescia), winner of the prize at the Geneva International Competition, and of whom a numerous public here have made quite a little god. That he is a talented young man, that he has worked long and hard, that he knows a great deal about public psychology, that he has a tremendous mechanism (the kind that can chase up and down the keyboard faster than lightning), there is no denying. But his presentation of the E flat concerto was, to me, an utter deception,—neither style, tone, nor classical imagination and sense of form were there to kindle my enthusiasm. This, however, fortunately did not prevent the pianist from receiving an endless, rafter-shaking ovation.

Thibaud and Pochon Soloists

At his second concert, Ansermet gave an exquisite reading of Haydn's La Chasse symphony and ended with a dazzlingly brilliant projection of Fête Polonaise, from Chabrier's Roi Malgré Lui—what brilliant orchestration, what vitality, what suave turning of the waltzing phrase! In between there was also good fare. Mozart's E flat symphonie concertante for violin (Jacques Thibaud) and viola (Alfred Pochon) was impressive, albeit rather pedantically read, save in the lovely *andante*, in which everybody let loose and made his instrument sing for all it was worth. In Saint-Saëns' Introduction et Rondo Capriccioso, Thibaud was literally superb. His tone was caressing in the melodic cadences, full of light and sparkle in the fire-works business, his phrasing was marked with clear-cut accent and lineal subtlety. His success was overwhelming.

The "novelty" of the evening was the first audition of a Second Suite on Folk Themes, by Roger Vuataz. The work, which made an instantaneous success, is in five pieces: Prélude concertant, Passacaille, Rondo Varié, Berceuse, and Carillon, utilizing Finnish, Breton, Piedmontese, Genevan, and Normand themes respectively. Written in 1937, the suite is accessible to every listener, not only because it borrows from the folk-music of different countries, but also because of the manner in which each number is treated, according to its character and in the simplest form. Vuataz was born in Geneva, January 4, 1898, and the catalogue of his published works comprises over 400 titles.

Pianist's Triumph

A veritable mob stormed the Grand Theatre—1,400 places—to hear Benedetti-Michelangeli's piano recital. The atmosphere crackled with human electricity, as always happens when the crowd is excited over a virtuoso. Though Scarlatti, Bach-Busoni, Beethoven, Chopin, Debussy, and Liszt were programmed, so far as I am concerned, it was not *their* evening, but Michelangeli's. Everything he did (and some things he did were pretty bad, musically) brought down the house. Whether it was a representatively musical audience, I cannot venture to say.

Again the young performer's qualities were there for admiration. But I never have gone to concerts, and do not intend to begin now, for the purpose of raving over technic—that is, not unless the technic gives a faithful, revelatory, and enjoyable account of every composition. Michelangeli has charm of manner, as said above; his mechanism is huge; he puts things over with a distinctly professional touch. I doubt that I have ever heard Chopin Etudes played faster in my life, but I have heard them done better many times. The Black Key Etude drove the audience frantic with delight and had to be repeated. In the preludes programmed, the pianist seemed to be searching for something that was not there, while in the Moonlight Sonata, how the last movement galloped up and down, and how devoid the reading was of the deeper, underlying note of Beethoven! Like many of the younger school, Michelangeli does not seem greately preoccupied over the production of that infinite variety of persuasive tone of which the piano alone is capable and which makes it, if anything does, the king of musical instruments.

The final Liszt Rhapsody (No. 12) appeared to be a bid for encores—a great many extras had to be added, and early next morning I was told that Conservatory Hall was already entirely sold out for Michelangeli's recital there next Monday evening. I am glad I heard him; his is a real pianistic nature, some of his attainments are magnificent, and let us hope that all this adoration (true of all Switzerland, Italy, and some other countries, they say) does not prevent the youthful artist from making the transition from mechanism to the great heart of Music, with its biggest capital M.

Huberman Aids Polish Cause

A concert in aid of Pro-Polonia (Polish war charities) attracted a large crowd to Victoria Hall. Well it might, for Huberman, in the acme of form and maturity, was the soloist in two violin concertos: Beethoven and Szymanowski. Ovations greeted him both before and after his performances.

For his own part of the proceedings, conductor Ansermet led the Suisse Romande Orchestra through a stirringly dramatic reading of Coriolanus Overture by Beethoven, Pochon's delightful transcription of a Thème Varié by Paderewski, and Sibelius' Finlandia.

Organist Concludes Series

Otto Wend, organist, terminated his fortieth series of concerts, each series consisting of at least ten programs. This season's seances drew enthusiastic audiences to the Madeleine Church. Recent programs embraced about thirty-five composers—Italian, Russian, French, German, Norwegian, Polish, Swiss—and included many concert compositions. M. Wend was ably assisted by no less than eighteen soloists and a mixed chorus. Violinists heard were Lidus Klein, Guignard-Rau, Juliette Fert, Lilly Bünzli, Heidi Sturzenbegger; the vocalists were Mmes. Challet, Dupraz, Grob, Maire, Caffa, Matile, Goy, Ristori, Delarue, Mm. Masel and Denizot. Violoncellists Romieux and Feldmann also took part.

John Carter in Milwaukee Series

Among the soloists presented this season in the concerts sponsored by the Milwaukee Park Commission, Donald Griffin, Recreational Supervisor, was John Carter, Metropolitan Opera tenor. Others heard were Jessica Dragonette, James Melton, Lily Pons, Gladys Swarthout, Edward Dudley and Frank Glaser.

Photo by Herbert Mitchell

JOHN HERRICK,
baritone, was soloist on Nov. 24 with the Cambrian Chorus at Schenectady, N. Y. On Dec. 14 he sang in the concert version of Aida with the Syracuse University Chorus.

American Recitalists Appear in Stockholm

Bustabo and Cherkassky Win Plaudits — New Work Premiered

STOCKHOLM. — Guila Bustabo deeply moved her Stockholm audience with her bewitching playing of the Tchaikovsky violin concerto, with the Symphony Orchestra, under Fritz Busch. She followed this with an equally successful recital, accompanied by our splendid pianist, W. Witkowsky. The program of great variety and beauty included Beethoven's Kreutzer sonata, which the two artists read with profound penetration and warmth of tone.

Shura Cherkassky visited the Concert Association and played Shostakovitch's piano concerto, Op. 35, the most memorable part of which is perhaps the beautiful, poetic slow movement. With sparkling temperament and the enormous strength so characteristic of him Cherkassky gave of his best. He also gave a brilliant reading of Liszt's E flat concerto, the rather worn-out elegance of the work receiving new life under his hands.

At the same concert a new work entitled Symphony-Dance had its first hearing under the baton of its composer, Erland von Koch, young Swedish musician. Both the composition and the conductor were accorded a warm success. The work is fresh and straightforward and ever so often, a certain undercurrent of harshness notwithstanding, an ingratiating sentiment of lyrical tenderness breaks through.

Due to present conditions, Piatigorsky, who was to have played the Dvorak cello concerto with orchestra, could not come to Stockholm, and the concerto was played by Gunnar Norrby, young Swedish cellist. Already well known here for his accomplished technic, Norrby won a great success in the delightful composition.

FRITIOF KJELLBERG

Carola Goya Tours

Carolya Goya, returning this month from a six-week tour of South Africa, immediately fulfills American engagements. On March 7 she appears in Jackson, Mich., during her tour of Western states.

JEAN NORRIS PIANIST
"... exhilarating ... tone sweet ... phrasing emotional."—*Times, London*
IBBS & TILLETT and CHARLES KIESGEN
124 Wigmore St., London W. 1
252, Fbg. St. Honoré, Paris VIII

PIANO (Continued)

EDWARD COLLINS
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

ANNETTE COREAU
CONCERT PIANIST
Featuring "Musical Trip Around the World"
Pers. Rep., H. Kovnat, 470 W. 24 St., N. Y. C.

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093

STANLEY FLETCHER
PIANIST
Personal Representative: Marian Grace,
307 S. Busey, Urbana, Illinois

HENRY GREGOR
PIANIST—COMPOSER—LECTURER
UNIVERSITY OF MIAMI
Oct.-May: 2025 Brickell Ave., Miami, Fla.
June-Sept.: Salem, Connecticut

GRACE HOFHEIMER
PIANIST-TEACHER
200 West 57th Street, New York, CIrcle 7-8178

JACQUES JOLAS
PIANIST-TEACHER
George T. Bye, 535 Fifth Avenue, New York

MILTON KAYE
PIANIST
Personal Rep.: Lillian Konner
315 W. 57th St., N. Y. C. COlumbus 5-0309

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

GEORGE LIEBLING
Doctor of Music
ARTIST TEACHER COMPOSER
CONCERT PIANIST LISZT EXPONENT
1245 North Vine St., Hollywood, Cal.

ADELE MARCUS
PIANIST
100 W. 55th St., New York. CIrcle 6-6568
Mgt.: Willmore & Powers, 2 W. 45th St., N. Y.

ANDRE MATHIEU
NINE YEAR OLD PIANIST-COMPOSER
Available for Recital and Orchestra Appearances
"A real child prodigy"—*Echo de Paris*
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

MAE DOELLING - SCHMIDT
PIANIST
American Conservatory, Chicago, Ill.

Elmer Schoettle
PIANIST
1 Follen Street Cambridge, Mass.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

RECITAL — CONCERT HALLS

CHICAGO'S most perfect concert hall
seating 450 people
RECITAL HALL
in famous Auditorium Theatre Bldg.
Write or Phone
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

SCHOOLS

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

TUTHILL SCHOOL for ORATORIO
JAMES A. BROWN TUTHILL, *Director*
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. C. PEn. 6-2133-2634

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York RIverside 9-4 99

Ward-Belmont Conservatory
of Ward-Belmont Junior College
Nashville, Tennessee

VIOLIN

ROSE CHANIVECKY
VIOLINIST
Suite 701, 119 West 57th St., New York City

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

IVAN GALAMIAN
MASTER VIOLIN CLASSES
46 West 54th Street, New York City
Telephone CIrcle 6-7379

VINCENT SOREY
Concert Violinist and Director
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

VOCAL

CYBELLE ABT
SOPRANO
OPERA—CONCERT—RECITAL—RADIO
Heath & Woiff, Auditorium Bldg., Chicago, Ill.

Elsie Anderson
SOPRANO
Suite 701, 119 W. 57th St., N.Y.C. SEd. 3-3360

ELSA HARTHAN ARENDT
SOPRANO
Soloist and Director, First Congregational Church
of Oak Park, Illinois. Euclid 5215.
La Grange 2070 Harrison 6267

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
Management: GEORGE LEYDEN COLLEDGE
30 Rockefeller Plaza, New York

KURT BAUM
TENOR CHICAGO OPERA
Concert—Radio
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

BARBARA BLATHERWICK
COLORATURA SOPRANO—TEACHER OF VOICE

Mme. Blatherwick goes to the fourth C above the top C of the piano in five octave arpeggios. She also trills and sustains on the top C of the piano. Mme. Blatherwick uses the Italian Bel Canto founded on the principles of Manuel Garcia. This method uses registers for the different voices and the thoracic breathing method.

Studio: 6 East 10th Street, New York GRamercy 5-6392

WESTMINSTER CHOIR COLLEGE OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

SAIDENBERG SYMPHONIETTA
DANIEL SAIDENBERG
Conductor
NATIONAL CONCERT LEAGUE, WALTER L. LARSEN, director, 310 S. MICHIGAN AVE., CHICAGO

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

LAWRENCE COLLEGE CONSERVATORY of MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary

Name ....
Address ....
City ....
Canada $4.00 Foreign, $4.50

ALFRED CHIGI
BARITONE
Personal Representative: Coleman D. Squires,
500 Fifth Avenue, New York

Elizabeth Crawford
SOPRANO
Suite 701, 119 West 57th St., New York City

JOSEF CRISTEA
TENOR
OPERA — CONCERT — RADIO
825 Orchestra Building, Chicago, Ill.

FREDA DRAPER
CONTRALTO
CHICAGO CITY OPERA COMPANY

SONIA ESSIN
CONTRALTO
Embree Concert Service, Inc., 100 W. 58th St.
New York City

ADA BELLE FILES
CONTRALTO
Costume Recitals
825 Orchestra Bldg., Chicago, Ill.

LOLA FLETCHER
SOPRANO, CHICAGO CITY OPERA
842 Agatite Avenue, Chicago, Ill.

DESAULT KIRK
BARITONE
CHICAGO CITY OPERA
825 Orchestra Building Chicago, Ill.

GRACE LaMAR
AMERICAN CONTRALTO—TEACHER
Westminster Choir College, Princeton, N. J.
Studio: 246 West End Ave., N. Y. C. EN. 2-2750

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., N. Y.

HELENA MAYLE
LYRIC SOPRANO
Suite 701, 119 West 57th St., New York City

DIMITRI ONOFREI
Leading Tenor, Metropolitan Opera Spring Season; Chicago and San Carlo Opera Companies
c/o San Carlo Opera Co., 1697 Broadway, N.Y.C.

AUGUSTUS OTTONE
BASSO
Suite 703, 119 West 57th St., New York City

FRANK PANDOLFI
BARITONE—TEACHER OF SINGING
926 Main St., Hartford, Conn.
Steinway Hall, New York, N. Y.

LOUIS ROUSSEAU
LYRIC TENOR
Opera, Concert and Recital
605 Auditorium Building, Chicago, Ill.

BIANCA SAROYA
Leading Soprano Chicago and San Carlo Opera Companies
c/o San Carlo Opera Co., 1697 Broadway, N.Y.C.

MICHAEL SIGNORELLI
TENOR—Chicago City Opera Company

MONNA VAN
SOPRANO
CHICAGO CITY OPERA
825 Orchestra Building, Chicago, Ill.

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

Ernest Schelling Passes

(*Continued from page 5*)

Photo by Herbert Mitchell
ERNEST SCHELLING

Mr. Schelling attained to one of the highest ranks in the pianistic and composing fields of any native American. He was born in Belvidere, N. J., July 26, 1876, and had his first piano instruction from his father, Felix Schelling. His first appearance was made at the age of four at the Academy of Music in Philadelphia. At six he was taken to Europe and was taught by Mathias and Moszkowski at the Paris Conservatory; in Basel in 1890 he was a pupil of Hans Huber, and also had instruction from Pruckner, Barth, J. Pfitzner and Leschetizky. At this time he appeared as a youthful piano virtuoso in London, Paris, Germany, Switzerland, Sweden and Denmark. Paderewski was his mentor between 1898 and 1902 at Morges, Switzerland, where he retained a summer home for many years. After 1903 he toured widely abroad and, beginning 1905 in America. He was conductor of the Baltimore Symphony, 1934 to 1936.

In addition to his long service as conductor of the New York Philharmonic Young People's Concerts, Mr. Schelling had appeared as guest leader with many American orchestras and also had played widely as soloist in his works. He served as Captain and later Major of Infantry in the World War. Honors bestowed on him included the French Legion of Honor, Distinguished Service Medal of the U. S. A., Commander of the Spanish Order of Alfonso XII, and Officer of Polonia Restituta. The University of Pennsylvania conferred the honorary degree of Doctor of Music on him in 1928

Among his best known compositions were: Legendes Symphoniques, 1904; Suite Fantastique for piano and orchestra, 1908; Impressions of an Artist's Life, for piano and orchestra, 1916; violin concerto, 1916; A Victory Ball, after Noyes' poem, for orchestra, 1923; Divertimento for string quartet and piano, 1925; Morocco, orchestral poem, 1927, as well as a violin sonata, piano pieces and songs.

Mr. Schelling in 1905 married Lucie How Draper. She died last year. He was married recently to Peggy Marshall.

Texas Groups Expand Resources

Fort Worth Music Schools Report Enlarged Enrollments

Fort Worth, Tex.—An auspicious opening for the musical season is indicated by the increased enrollments in college departments, in some cases the largest in the history of the schools.

The concert season was inaugurated by a recital by John Charles Thomas, who was presented by the Fort Worth Civic Music Association, and gave his usual beautifully voiced and artistically impressive performance. He was accompanied by Carroll Hollister. Other attractions booked by the Civic Music Association for the season are the Kolisch String Quartet, Artur Rubinstein, and Lily Pons.

Two other seasonal series are under way—those of the Fort Worth Symphony Orchestra, directed by Brooks Morris, and the Pro Arte String Quartet.

An enlarged program of music study and promotion is being planned by Mrs. Charles Stephens, state chairman of music for the Texas Congress of Parents and Teachers, destined both for student and adult participation.

The annual convention of the First District of the Texas Federation of Music Clubs will meet in Fort Worth early in November.

An enjoyable program closed the national convention of the Composers and Authors of America. A group of songs by Alice Mayfield Brooks was sung by Mary Stuart Edwards with the composer at the piano, and an address by R. Lambton Durham on Creative Art was given. Lillian Durham Dickson, of Fort Worth, is the new president. She has written many poems which have been set to music and sung over the radio.

Mack Harrell, baritone, was presented at the first event of the season by the Tuesday Musical Club. The program given was most interesting and displayed to fine advantage his rich, resonant quality. Recalls and encores were necessary. Coenraad V. Bos was at the piano.

The orchestra of the Texas Music Project (J. Rowllings Hamilton, superintendent) gave the first concert of the fall season. Numbers by von Weber, Mozart, Goldmark and Bennett and arrangements by Juan Macias, of Prelude XXII by Bach and Ave Maria Stella by Grieg constituted the program conducted authoritatively by Walter Dunham.

VIOLINS-PIANOS
AND OTHER INSTRUMENTS
FOR SALE OR EXCHANGE

Rates for this department, 20c per word, cash with order. Use personal address, or box, care of Musical Courier, 119 *West* 57*th Street, New York.*
Minimum 10 *words.*

GOWNS—Glee Club, Choir, Choral and Special Gowns—made to order—Send for descriptive folder. Lindner, 425-MU Seventh Ave., New York.

FOR SALE—Gasparo da Salo violin, estate of prominent violinist. Make offer. Box 195, care of Musical Courier, 119 West 57th St., New York City.

PIANO FOR SALE—Steinway Grand, two years old, splendid condition. Make offer. Box 212, care of Musical Courier, 119 West 57th St., New York City.

GRAND PIANO, leading make, $500; excellent condition. Also several baby grands. Also new model piano, perfect, reasonable. Box 192, care of Musical Courier, 119 West 57th St., New York City.

WANTED—Practice clavier; state price. Box 203, care of Musical Courier, 119 West 57th St., New York City.

STRING BASS—genuine 1st grade "KING" with mackintosh bag and bow. Uncrackable. Complete outfit $125. Kalashen, 16 Cooper Square, New York City.

SINGLE FRENCH HORN—3 rotary valves—F & Eb—brass. Brand new in case $65. Kalashen, 16 Cooper Square, New York City.

VIOLIN—Heberlein professional model. Beautiful tone and condition, $150. Address Box 223, care of Musical Courier, 119 West 57th St., New York City.

PIANO Musette model, brand new, $250 cash only. Box 217, care of Musical Courier, 119 West 57th St., New York City.

PRIVATE NEW YORK COLLECTOR sells his Petrus Guarnerius, Lorenzo Carcassi, Carlo Gagliano and Vincentius Postiglione. Excellent condition and tone. General Post Office, Box 4, Brooklyn, New York.

El Paso Symphony and Recitals Thrive

El Paso, Tex.—The El Paso Symphony Orchestra dates from 1916. H. Arthur Brown is the present conductor and Mrs. Hugh M. Shannon is the business manager. The musicians, who are all professional, average 75.

The 1939-40 season, of four evening and three children's matinee concerts, began on Nov. 20 and ends April 15.

The orchestra plays at Liberty Hall, with a seating capacity of 3,000. It is supported by private contributions and fund-raising activities, besides the sale of subscriptions. The programs are made up of standard symphonic works.

A 20 per cent increase is expected in attendance and subscriptions.

The soloists scheduled to perform are Erna Rubinstein, violinist; Anne Jamison, lyric soprano; Percy Grainger, pianist, and Charlotte Boerner, soprano.

Morning Musicales Begun

The morning series of Music and Art Salons under the management of Mrs. Hallett Johnson, at Hotel Cortez, opened with Virginia Sale, on Oct. 16. There will be one concert each month. On Nov. 15 Reinald Werrenrath will be the artist.

Schools Sponsor Ballet

The three El Paso high schools are sponsoring an appearance by the San Francisco Opera Ballet on Jan. 22. The Junior League is presenting the El Paso Symphony Orchestra in three concerts during the season for the school students. The College of Mines presented the U. S. Navy Band on Oct. 30.

Dr. Frank Asper, organist of the Mormon Temple in Salt Lake City, assisted by Beatrix Mayo, contralto, will give a concert here on Jan. 18.

Dramatic Series a Feature

The four plays being managed by Fortune Gallo and Arthur Oberfelder will be presented by Mrs. Hallett Johnson during the winter. They will be Golden Boy; Eva Le Gallienne in The Master Builder; also What a Life, and On Borrowed Time.

All these events, with the usual number of studio and club recitals of the local musicians, will make a busy winter.

H. J.

OPPORTUNITIES

Vanderbilt Studios, Inc.

M. Duble-Scheele, *President*

238 Madison Avenue: attractive modern studio apartments, $65-$90, LExington 2-3798.
37 East 35th Street: furnished piano studios by the month, week or day, rentals $50 month up. Piano studios 50c hourly. Telephone MUrray Hill 4-9652 for reservations.

JOSEPH SCHUSTER
CELLIST
180 West 58th Street, New York, N. Y.
Mgt.: Arthur Judson, 113 W. 57th St., N. Y.

SINGERS
wanted for the
Robert Malone Choral Society
1104 Carnegie Hall, N. Y. C. CO. 5-9739

LEVINSKAYA
Pianist—Lecturer—Author
Has transferred her Master Piano School and Institute of Coordination from London to Studios 843-4 Carnegie Hall, New York—CIrcle 6-5077

ELLA FLESCH
OPERA—DRAMATIC SOPRANO—CONCERT
VIENNA STATE OPERA
Secretary: 141 West 73rd St., New York City

MAX HELFMAN
Contrapuntal Technic—Based on Actual Practice of the Masters. Sight Singing—Supplemented by Systematic Study of Lieder Literature.
160 W. 73rd St., N. Y. TRafalgar 7-0700

DORIS ADAMS HUNN
LECTURE-RECITALIST
Specializing on Analysis of The Symphony
Suite 707, 119 West 57th St., New York City

ETHEL and OTTO
LUENING
Room 701 119 West 57th St., New York

ARTHUR HAROLD LAND
CONDUCTOR
BARITONE—CONCERT and ORATORIO
400 North Broadway, Yonkers, New York

LILA LA MOTTE
CHARACTER ACTRESS
1404 Kimball Hall, Chicago, Ill.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

MILDRED HUNT *Flutist*
Studio 52 W. 68th St., N. Y. C. SU. 7-7344

VOICES
Wanted for King's Choral Ensemble
Write Bruce Spencer King's Vocal Studios
816 Steinway Hall, New York—CIrcle 7-2605

CHARLES ESTHER
LA BERGE — GOODWIN
VOCAL ARTS STUDIOS
American Conservatory of Music, Chicago, Ill.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete catalogues post free on application.

ADVERTISING INDEX

Page
ABT, Cybelle 49
Alberti, Solon 44
Alberti-Speth, Fleeda 43
Altglass, Max 41
Althouse, Paul 40
American Academy of Dramatic Arts 49
Andersen, Stell 46
Anderson, Elsie 49
Anderson, Marian 21
Anderson, Oscar W 38
Antoine, Josephine 22
Apollo Boys Choir 46
Arden, Cecil 43
Arendt, Elsa Harthan 49
Auditorium Building 49
Autori, Franco 44

BACHNER, Louis 43
Baklor, Elsa 49
Baldwin, Richard 44
Balestrieri, Giuseppe 46
Bali and Java Dancers 46
Ballets Jooss 46
Ballon, Hedda 44
Balokovic, Zlatko 46
Bampton, Rose 22
Barer, Simon 46
Bartlett, Michael 41
Bartlett & Robertson 24
Baum, Kurt 49
Beach, Mrs. H. H. A. 44
Bellini, Renato 27
Benenson, Vera 48
Bentonelli, Joseph 46
Bertram, Georg 43
Berumen, Ernesto 43
Bigalli, Dino 44
Bishop, Frank 46
Bjoerling, Jussi 40
Blaisdell, Frances 44
Blatherwick, Barbara 49
Bonelli, Richard 46
Boyce, Alfred 43
Brady, William S. 43
Braun, Leo 43
Briselli, Iso 40
Brocks, Hanna 43
Brosa, Antonio 48
Bryant, Marshall 43
Buckingham Hotel 39
Buebendorf, Francis 44
Burnham-Wragg Piano School 43
Burton, Arthur M 49
Bustabo, Guila 46
Butler, Hanna 49
Buxton, Eugenia 46

CARSON, Leon 46
Casadesus, Robert 46
Case, Harriet 44
Cavadore, Giuseppe 49
Chanivecky, Rose 49
Charbonnel, Avis Bliven 44
Chenee, Ann 44
Chester, J. & W. 50
Chicago Musical College 46
Chiesa, Vivian Della 40
Chigi, Alfred 49
Chittenden, Kate S 44
Cincinnati String Quartet 44
Cleveland Institute of Music, The 50
Clovis, Hall and Steele, Eleanor 47
Coleridge-Taylor, Avril 48
Collins, Edward 49
Cook, Naomi Cullen 38
Coreau, Annette 49
Corigliano, John 41
Cottlow, Augusta 49
Crawford, Elizabeth 49
Cristea, Josef 49
Czerwonky, Richard 49

DARWIN, Glenn 41
Dellera, Riccardo 44
Delta Omicron 44
De Segurola, Andres 46
De Sellem, Elaine 44
Devries, Mr. and Mrs. Herman 38
Dickenson, Jean 41
Dickinson, Clarence 44
Dilling, Mildred 44
Dodge, Rebekah C 48
Dornay-Culp Studios 40
Dounis, D. C. 46
Dragonette, Jessica 27
Draper, Freda 49

Page
EASTMAN School of Music 46
Edkins, Alden 41
Elman, Mischa 23-46
Elmore, Robert 44
Embree Concert Service, Inc 46
Erb, John Warren 44
Ernestine, Mathilde 44
Essin, Sonia 49

FIEDLER, Arthur 44
Files, Ada Belle 49
Findlay, Francis 46
Fleischer, Editha 46
Flesch, Ella 50
Fletcher, Lola 49
Fletcher, Stanley 49
For Sale 50
Forest, Frank 46
Frantz, Dalies 22
Fuchs, Viktor 41

GAILLARD, Mrs. Theodore A 43
Galamian, Ivan 49
Ganz, Rudolph 38
Gerhart, Russell 44
Giannini, Dusolina 46
Gieseking, Walter 40
Glatz, Hertha 46
Gontard, Paula 40
Goodwin, Esther 50
Gorodnitzki, Sascha 46
"Gowns" 50
Grainger, Percy 46
Grasse, Edwin 43
Gregor, Henry 49
Grobe, Edouard 46
Gundry, Roland 46

HARRIS, Edward 43
Hatschek, Hans 44
Helfman, Max 50
Hero, Stephan 46
Herrick, John 41
Hess, Myra 46
Heyman, Katherine Ruth 43
Hoffmann, Ernst 46
Hofmann, Josef 46
Hofheimer, Grace 49
Horwitz, Hans 44
Hoyen, George 44
Hubert, Marcel 46
Huhn, Bruno 43
Hunn, Doris Adams 50
Hunt, Mildred 50
Hurok Attractions, Inc. 25

INDIANAPOLIS Symphony Orchestra 46
Institute of Musical Art 27
Irwin, Richardson 44
Ish-Ti-Opi 46

JANOWITZ, Otto 44
Jepson, Helen 22
Jolas, Jacques 49
Jolliffe, Norman 43
Jompulsky, Harry 44
Jones, Parry 48
Juilliard School of Music 46

KAYE, Milton 49
Kelberine, Alexander 46
King, Bruce Spencer 50
King, Jessie 46
Kipnis, Alexander 40
Kirk, Desault 49
Knight, Felix 46

LAFORGE-Berumen Studios 46
Laholm, Eyvind 2-46
LaMar, Grace 49
La Motte, Lila 50

Page
Land, Arthur Harold 50
Lanier, Helen 49
Lawrence College Conservatory 49
Lawrence, Marjorie 46
Le Blanc, Arthur 47
Lehmann, Lotte 47
Leopold, Ralph 41
Lev, Ray 47
Levinskaya, Maria 50
Levy, Heniot 49
Liebling, Estelle 47
Liebling, George 49
Longone, Elen 47
Love, Mark 47
Luening, Ethel and Otto 50
Lurgan, Lord 41

MAC CONACHIE, Margaret Ellen 44
Mac Cue, Beatrice 40
Magee, Edythe J 44
Mahoney, Julia 41
Maiman, Earl 47
Makanowitzky, Paul 48
Malko, Nicolai 47
Malone, Robert 50
Mannes Music School 47
Marca, Maria 44
Marcus, Adele 49
Margolis, Samuel 44
Martinelli, Giovanni 47
Martini, Nino 22
Mathieu, Andre 49
Mayle, Helena 49
McArthur, Edwin 44
Melchior, Lauritz 47
Melvin, Mary Armstrong 41
Meltzer, Edward 44
Menuhin, Yehudi 22
Michigan State College 27
Monroe, Lucy 47
Moore, Grace 47
Moore, Vera 48
Morini, Albert 47
Mott, Alice Garrigue 43
Munro, Julia Larsen 43
Musikonsky, Paul 47

NATIONAL Symphony Orchestra 47
Newton, Ivor 48
New York College of Music 43
New York Philharmonic-Symphony String Quartet 47
Nichols, John W 44
Nilssen, Sigurd 41
Norris, Jean 48
Novaes, Guiomar 47

OBERLIN Conservatory 49
Onofrei, Dimitri 49
Orton, Dorothy 41
Ott, Bertha 44
Ottone, Augustus 49

PADEREWSKI, Ignace 47
Pandolfi, Frank 49
Parronchi, Bernard 44
Pascarella Trio 44
Peabody Conservatory 40
Pemberton, Virginia 47
Perfield, Effa Ellis 44
Phi Beta 44
Philo, Viola 41
Picco, Millo 43
Pickering, George H 43
Pinza, Ezio 47
Poole, Valter 44

QUILLIAN, James 44

RAISA-Rimini School of Opera 47
Raymond, George Perkins 27
Read, Gardner 44
Reimers, Paul 43
Repper, Charles 40
Rethberg, Elisabeth 47
Reti, Rudolf 40
Riesberg, F. W 43
Rio, Mme. Anita 43
Roeder, Carl M 43

Page
Roesgen-Champion, Marguerite 48
Roosevelt, Emily 47
Rosati, Enrico 27
Rosenek, Leo 40
Ross, Stuart 43
Rossi-Diehl, Courty 44
Rousseau, Louis 49
Rudnitsky, Alvin 47
Ruisi, Nino 40
Russ, Elmo 44

SAIDENBERG Symphonietta 49
Sample, John Dwight 38
Saroya, Bianca 49
Sayao, Bidu 47
Schmidt, Mae Doelling 49
Schoettle, Elmer 49
Schofield, Edgar 43
Schonwald, Grete 44
Schuster, Joseph 50
Schwerke, Irving 48
Semino, Norina 48
Serkin, Rudolf 47
Sharnova, Sonia 47
Sigma Alpha Iota 47
Signorelli, Michael 49
Sims School of Music, Lee 47
Skilton, Charles Sanford 44
Sorey, Vincent 49
Spada, William 44
Spalding, Albert 47
Spear, Thelma 44
Steele, Eleanor and Clovis, Hall 47
Stern, Isaac 47
Stillman-Kelley, Edgar 43
Stueckgold, Jacques 43
Sturani, Cesare 44
Swain, Edwin Orlando 43
Swayne, Wager 27
Sweney, Josephine 43
Szantho, Enid 47

TAGLIAFERO, Magda 48
Taylor, Bernard U 43
Tennyson, Jean 47
Tibbett, Lawrence 22
Traubel, Helen 47
Trevisan, Vittorio 44
Trucco, Vittorio 44
Tully, Alice 47
Tuthill School for Oratorio 49
Tweedy, Maude Douglas 43

VALOIS, Marie 48
Van, Monna 49
Vanderbilt Studios 50
Verson, Cara 38
Violin, Mischa 44
Virgil School of Music 49
Virovai, Robert 47
Vita, Arturo 41
Von Harten, Georg 48
Votipka, Thelma 49
Vronsky & Babin 47

WAGNER, Oscar 47
Ward-Belmont Conservatory 49
Warner, Ardelle 47
Wells, Howard 49
Weschler, Angela 40
Wessell, Florence 47
Westminster Choir College 49
Wightman, Alice 44
Wittgenstein, Paul 27
Wummer, John 41

YON, Pietro 44

ZAPPONI, Ricardo 26-47
Zelzer, Harry 44
Zeppilli, Alice 27

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

60th YEAR

20 CENTS

Photo by Ray Lee Jackson, N. Y.

FELIX KNIGHT

Tenor, of Opera, Concert and Radio